

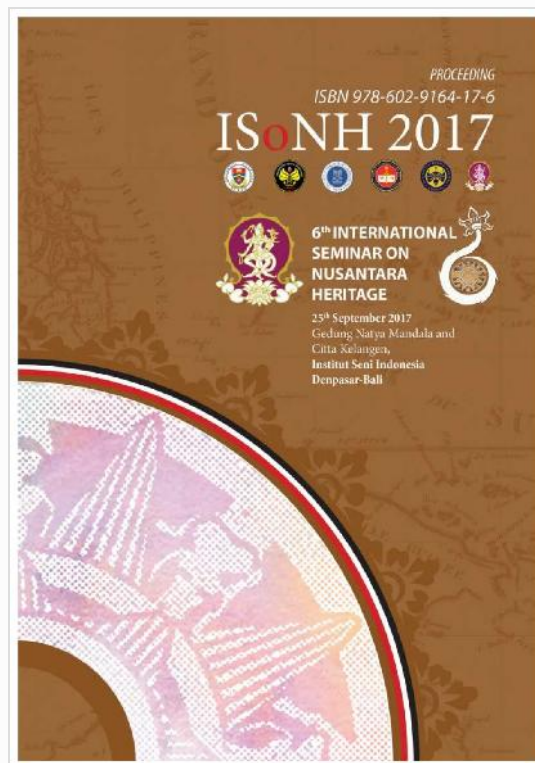


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DPS. "Balaganjur Music  
Procession Toward Estetic  
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*by* I Komang Sudirga

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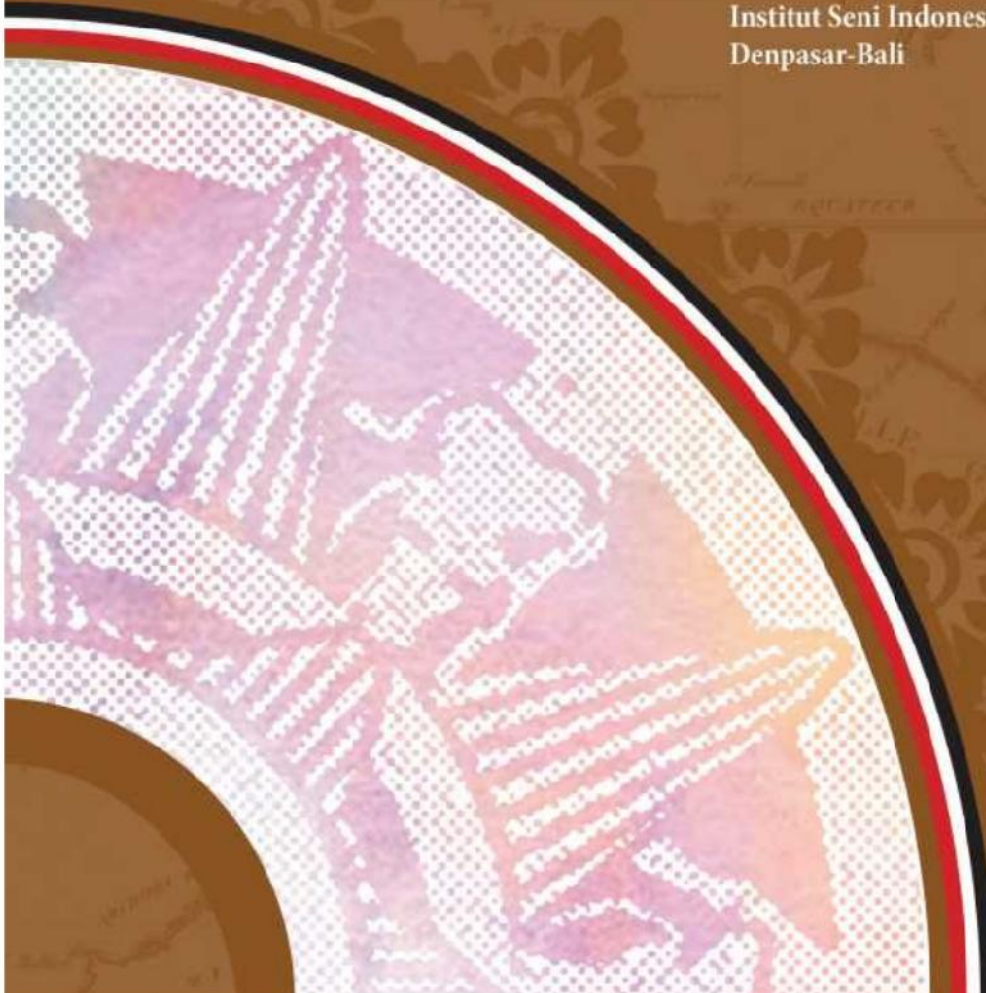
# ISoNH 2017



## 6<sup>th</sup> INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



25<sup>th</sup> September 2017  
Gedung Natya Mandala and  
Citta Kelangen,  
Institut Seni Indonesia  
Denpasar-Bali



Proceeding

## **6<sup>th</sup> INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE**

*“Nusantara’s Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society’s Development Value.”*

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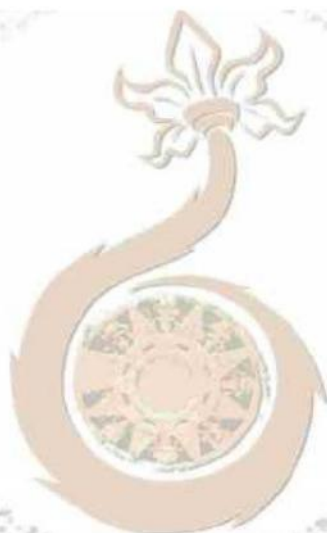
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**INSTITUT SENI INDONESIA DENPASAR  
TAHUN 2017**





PROCEEDING  
THE 6<sup>th</sup> INTERNATIONAL  
SEMINAR ON NUSANTARA  
HERITAGE



*"Nusantara's Cultural Arts  
Diversity as Inheritance  
Source of Tolerant  
and Inclusive Society's  
Development Value."*

INSTITUT SENI INDONESIA  
DENPASAR  
2017

## **TABLE OF CONTENT**

Table of Content .....	ii
Head of Committee Greeting .....	iii
Nusantara Heritage Committee Greeting .....	viii
Rector of ISI Denpasar Greeting .....	x
Wellcoming Speech: I Gede Arya Sugiatha (Rector of ISI Denpasar) .....	xi
Keynote Speaker: Setiawan Sabana .....	xiv
Keynote Speaker: Dianne Butler .....	xviii
Keynote Sepaker: Jean Couteau .....	xxvi
Keynote Speaker: I Wayan Rai S.....	xxx
Keynote Speaker: Abdul Halim Husain .....	xxxvi
Keynot Spekaer: Yamaguchi Shinobu.....	xliv
1. Adnan Jusoh .....	1
2. Afiliasi Ilafi .....	11
3. Agus Muriawan Putra.....	17
4. Agus Suherman Suryadimulya .....	22
5. Anak Agung Kade Sri Yudari .....	29
6. Ananthan a/I Nagu .....	36
7. Anne Meir Siregar.....	47
8. Ariesa Pandanwangi .....	52
9. Arleti Mochtar Apin.....	57
10. Asep Yusup Hidayat.....	64
11. Ati Suryati .....	69
12. Aweng, E. Rak .....	74
13. Bani Sudardi .....	79
14. Betty Gama.....	86
15. Bramantijo .....	93
16. Carina Tjandradiputra .....	101

17. Chan Yi Chee,.....	110
18. Dean Raiyasmi .....	118
19. Derinta Entas .....	123
20. Desak Putu Eka Pratiwi .....	127
21. Diaspora Markus Tualaka .....	135
22. Dicky Sumarsono .....	142
23. Djarlis Gunawan .....	148
24. Dwi Sulistyorini .....	154
25. Elly Sutawikara .....	161
26. Endang Widiyastuti .....	166
27. Enrico.....	172
28. Ernawati .....	178
29. Fairus Ahmad Yusof.....	189
30. George Mentansan.....	203
31. Harry Nuriman.....	209
32. Hasdiana .....	218
33. Haslinaz binti Hanapi .....	225
34. I Gde Made Indra Sadguna .....	232
35. I Gede Mugi Raharja .....	236
36. I Gusti Ayu Srinatih .....	242
37. I Gusti Ngurah Parthama .....	247
38. I Komang Sudirga.....	253
39. I Made Adhi Pratama.....	260
40. I Made Jayadi Waisnawa .....	266
41. I Wayan Mudra.....	272
42. I Wayan Suardana .....	278
43. I Wayan Swandi .....	286
44. Ida Ayu Iran Adhiti.....	290
45. Ida Ayu Trisnawati .....	295
46. Ida Ayu Wimba Ruspawati .....	301
47. Iwan Purnama .....	307
48. Kadek Eva Krishna Adnyani .....	315

49. Kalih Trumansyahjaya .....	324
50. Kankan Kasmana .....	331
51. Karkono .....	336
52. Kiki Rizky Soetisna Putri.....	346
53. Lintang Widyokusumo .....	351
54. Lucky Wijayanti .....	360
55. Made Susini.....	367
56. Made Vairagya Yogantari .....	373
57. Mita Purbasari Wahidiyat.....	380
58. Murtini.....	386
59. Nafishah Md Noor .....	395
60. Nanang Rizali .....	404
61. Nanang Yulianto .....	411
62. Nanik Herawati.....	417
63. Naimah Musa @ Zakaria .....	422
64. Ni Kadek Dwiyani.....	428
65. Ni Kadek Karuni .....	433
66. Ni Luh Desi In Diana Sari.....	440
67. Ni Made Ruastiti .....	447
68. Ni Made Yudiantini.....	456
69. Ni Wayan Karmini.....	463
70. Ning Yuliasuti .....	471
71. Norsimaa Mustaffa.....	478
72. Nuning Y Damayanti .....	492
73. Peter Ardianto .....	502
74. Nurul Syahida Mat Husin.....	511
75. Putut Suharso .....	517
76. R.A. Diah Resita I. Kuntjoro-Jakti .....	523
77. Rachmi Kumala Widyasari .....	530
78. Rachmita Maun Harahap.....	537
79. Ranti Rachmawanti .....	544
80. Ratna Cahaya Rina.....	549

81. Riza Lupi Ardiati .....	555
82. Ronald M.P. Kolibu .....	562
83. Rosaria Mita Amalia .....	569
84. Santhi A / P Letchumanan .....	575
85. Sawitri.....	581
86. Shigemi Sakakibara .....	586
87. Slamet Supriyadi.....	591
88. Soelistyawati .....	597
89. Sri Hargiyanti.....	603
90. Sri Rachmayanti.....	611
91. Sri Wahyuning Septarina .....	617
92. Sunarmi .....	624
93. Supana.....	631
94. Sutarjo .....	636
95. Suyin Pramono .....	644
96. Taufan Hidayatullah .....	650
97. Toddy H. Yupardhi.....	657
98. Trubus Semiaji .....	665
99. Tyar Ratuannisa .....	671
100. Vanesia Amelia Sembayang.....	678
101. Wan Juria Emeih Binti Wahed .....	683
102. Y. Sumandiyo Hadi.....	691
103. Yafed Syufi.....	697
104. Muhammad Zaffwan Idris .....	701
105. Zolkipli Hj Abdullah.....	711
106. Zulpaimin Bin Hamid .....	719
107. Hanisa Binti Hj. Hassan .....	735
108. I Komang Sumaryana Putra .....	743
109. Fabio R Toreh .....	748
110. Putu Satria Udyana .....	757
111. Husen Hendriyana .....	764
112. Ni Luh Sustiwati .....	775



113. Sandy Rismantojo .....	784
114. I Nyoman Cerita.....	793
115. Siti Norhayati Binti Shamsudin .....	805



# GREETINGS

## HEAD OF STEERING COMMITTEE GREETING



Praises we extend to God Almighty, Ida Sanghyang Widhi Wasa, for His abundance of blessings has help the launching of the 6th International Seminar on Nusantara Heritage held on Monday, September 25th, 2017 at Natya Mandala and Citta Kelangen Building, Institut Seni Indonesia Denpasar Bali. The theme of this year's Seminar is **"Nusantara's Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society's Development Value."** Diversity of Nusantara Art Culture, is a beauty that is worthy to be appreciated and developed. This latent knowledge can be a source of inspiration and scientific development to establish character into Nusantara in Southeast Asia as a

tolerant allied nations.

Lately the problem of intolerance has arisen in society and social media in its various forms. Researchers as a scientific society should respond in ways that are wise and sensible, collectively seek solutions and ways of handling them. In the past the values of Nusantara have been proven to bind kingdoms, islands, ethnics, religions and cultures in Southeast Asia. Therefore, the extraction of latent knowledge in the past, makes it necessary to get researchers' attention so that the development of grounded knowledge can be improved on an ongoing basis. Intense excavation of the values of this Nusantara heritage needs to be done to compensate for the various modern knowledge that is sometimes less precise with the culture of Nusantara. The ideas, suggestions, acts and works of that era ran in unison throughout Southeast Asia without violence and warfare. Nusantara has creations and even masterpieces such as Borobudur, Angkor Wath, Prambanan and others, can be an inspiration for the development of craft, design and culture in this modern era.

In this regard, the committee would like to thank all the participants involved, from the Board of Committees, Keynote Speakers, Reviewer, Formulating Team, and all presenters who have been actively participating in this International Seminar on Nusantara Heritage. As head of committee, we also extend our gratitude to all the committees who have worked hard to launch this 6th International on Nusantara Heritage. Final word on behalf of the organizing committee, we apologize as much as possible if in the implementation there are wrong words, speech, or unsatisfaction in the services we do. For the attention and contribution we express our deepest gratitude.

Denpasar, September 25<sup>th</sup> 2017  
Head of Steering Committee,

**Dr. Anak Agung Gede Rai Remawa**

## NUSANTARA HERITAGE COMMITTEE GREETING ON THE 6<sup>TH</sup> INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



**Prof. Dr. Tjetjep Rohendi Rohidi, MA**  
*Nusantara Heritage Seminar Committee*

Assalamualaikum Wararahmatullahi Wabarakatuh.

Salam sejahtera,

Om swastiastu.

First of all we would like to welcome you, glad to meet you again, and welcome to join the annual event "Nusantara Heritage Seminar" which is the 6th international seminar held at Institut Seni Indonesia (ISI) Denpasar, Bali. As we know and participate

together, this "Nusantara Heritage Seminar" is a series of annual seminars starting at the *Universitas Malaysia Sabah* (first seminar), *Universitas Negeri Semarang* (second seminar), *Institut Teknologi Bandung* (third seminar), *Universitas Pendidikan Sultan Idris*, Malaysia (fourth seminar), and *Institut Seni Budaya Indonesia*, Bandung (fifth seminar). And, this time the sixth seminar was held at the *Institut Seni Indonesia Denpasar*, Bali.

This seminar was initiated by several parties, representatives from universities in Indonesia and Malaysia, who share the same vision and commitment in viewing *Nusantara* as a potential source for advancing civilization with a strong foundation in establishing identity in one way and affirmation of integration on the other. Therefore, the issues related to the *Nusantara* are what has always been the main topic in every seminar. The consideration to discuss such issues is based on the fact that the present-day *Nusantara* is facing challenges caused by changes that occur both in the world and in the internal interaction of its locality.

In regards of that, by looking at art as a strategic cultural element, then the discussion or dialogues in the seminar is bound in this field; is not art a subtle medium for linking cultural differences in empathetic and appreciative networks. Through it, the dialogue is freed from prejudice and also physical and superficial pressures. The seminars, followed by academics from various universities, especially universities in Malaysia and Indonesia, provide space for realizing the dynamics of life that bridges fraternities from time to time; about the story of the past, the life that is lived during this time, and the hopes and aspirations of the future.

The International Seminar of "Nusantara Heritage VI" this time, has produced a collection of writings related to the study of various issues in art (in the context of *Nusantara*), new understandings, meaning and paradigms that

become alternatives in understanding the art of *Nusantara*, in its preservation and development. The contribution of thoughts from the participants of the seminar may be able to enrich understanding of our culture, and the academic community in general, on various matters relating to *Nusantara*, in order to advance the arts, science and technology sourced from *Nusantara*. At the same time, also in this case, increasing cooperation between Indonesia and Malaysia in the field of culture, especially in the arts with the same source.

So, have a pleasant seminar, and until we meet again at the International Seminar of "*Nusantara* Heritage VII" later.

Salam budaya.

Denpasar, September 25<sup>th</sup> 2017



## RECTOR OF ISI DENPASAR GREETING



I kindly extend my special regard and warm greeting to all people and all parties who have made this event possible. Special thanks and gratitude as well is addressed to the organizing committee of The International Seminar on Nusantara Heritage. It is a great delight to bring six outstanding keynote speakers to this wonderful International Seminar on Nusantara Heritage. Namely: Prof. Setiawan Sabana of the Bandung Institute of Technology, Prof. Madya Dr. Abdul Halim Husain of Sultan Idris Education University (UPSI), Malaysia, Prof. I Wayan Rai of the Indonesia Institute of Arts and Culture, Papua, Dr. Jean Couteau of France, Dr. Diane Butler of USA and Yamaguchi Shinobu Ph. D of

Toyo University Japan and all other distinguished guests.

I believe this special event would be a great success to promote public recognition among all people in accord with the diversity and value of Nusantara Heritage. I highly appreciate the unwavering efforts and significant contribution of the organizing committee of The International Seminar on Nusantara Heritage through this tremendous program. This year I proudly present our esteemed keynote speakers to share their thoughts and views on Nusantara Heritage both tangible and intangible.

I hereby reaffirm with delight to meet this opportunity and challenge to this year's participants to shine for the purpose of broadening the scope of understanding the precious cultural heritage of humanity in the spirit of cultural diplomacy. I hope through this special event we can strengthen our ties with all peoples and cultures of the world to build a strong relationship based on respect and mutual understanding. In this special occasion from the bottom of my heart I would like to thank and congratulate the organizing committee of The International Seminar on Nusantara Heritage for their success in hosting this remarkable event.

Again thanks and congratulations in this special milestone.

Warm regard,

**Prof. Dr. I Gede Arya Sugiarta, S.S.Kar, M.Hum**  
Rector of Indonesia Arts Institute, Denpasar  
Bali-Indonesia.



## KEYNOTE SPEECHES

## BUILDING CULTURE CREATING NATION'S PERSONALITY

Wellcoming Speech By  
**Prof. Dr. I Gede Arya Sugiarta, S.S.Kar, M.Hum**  
Rector of ISI Denpasar



*Om Swastyastu*  
*Assalammualaikum Warchmatullahi Waborrakatuh*  
Salam Sejahtera

In opening this event, let us thank God for his grace that he has bestowed upon us this day so that we have been granted the ability to meet in health and happiness. May we always be under His divine protection. On behalf of our family at ISI Denpasar, I wish to welcome you all to the campus of "budaya mandala" and extend my sincere gratitude for your attendance and participation in this seminar. To the steering committee of Nusantara Heritage, I would like to extend my deepest and most sincere feelings of gratitude for your belief and trust to ISI Denpasar for bestowing upon us the task of organizing the International Seminar on Nusantara Heritage 2017, hope we can deliver this belief and trust well. In accordance with the current theme, "Nusantara's Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society's Development Value", I would like to entice all of you to contemplate, exchange dialogue and together search for solutions to our Nation's challenges that have surfaced over the past few years.

The socio-cultural problems that challenge our nationality have penetrated into public space. Ranging political, economic, educational, health, to humanity these problems have become an issue that can be clearly seen and freely witnessed through the mass media. The occurrence of tragedies such as the SARA conflict, armed conflict, the disintegration of our nation and the increasing presence of terrorism networks mark our nation as a "danger area" that can threaten everyone here at any time. In the past, our country was a highly developed and glorious geographical and political area often described as the "*tata tentrem karta raharja*" or "the kingdom of peace". The success stories of the Sriwijaya Kingdom, the Majapahit Kingdom uniting our nation, the birth of various works, such as Borobudur, Prambanan, and Angkor Wat showcase the world of wonder that is our nation. This is a proof that this nation is a safe place that gives artists an opportunity to thrive and produce new works. Today, we have to explore the true meaning of success and the birth of archaeological wonders that are inherited to us through this nation.

Southeast Asia is facing decline in social solidarity, intolerance, fanaticism and rapid despair because a failure to seek guidance from cultural heritage of the past. Until now, we are remain in the way of thinking of logo centric, structuralism and binary oppositions in great admiration, whereas history shows that great discoveries such as the Law of Archimedes, Quantum Physics and others are not achieved solely through rational scientific methods but through making use of the inner potential of non-ratios such as the

sharpness of intuition, emotional sensitivity and spiritual awareness (Amien, 2005: 318). Our lack of attention to the development of human non-human potential implicates the birth of individuals who are individualistic, selfish, indifferent, and insensitive to socio-cultural issues. Nusantara Heritage contains much wisdom that can be used as a guide to form the personality of our archipelago. One of which is to build a cultural heritage.

There is a phrase that states "no culture, no future", meaning without culture, a future cannot exist. The basic characteristics of culture are cross-country, cross-national, inter-religious, and cross-binding primordialism, thus causing culture to be a powerful force in building a sustainable world (Ariefandi in Kultur Magazine, 2013: 8). For Humanity, culture is a necessity of the soul, therefore the development of the cultural field is the "mandatory law" for the government of a nation. Nations in Southeast Asia such as Indonesia actually have received a "bonus of civilization" because it has the uniqueness and diversity of tangible and intangible cultural heritage that can be used for the prosperity of its people. In our cultural heritage, there are cognitive systems, values, behaviors, and strategies to manage our universe based on logic, ethics and aesthetics.

Awareness of the cultural power in promoting development, strengthening the nation's foundations and our position in a changing world is paramount. With regard to our efforts to revitalize and re-actualize the values of cultural heritage as a nation's personality, I try to offer some concepts of development in the field of culture.

*First*, multiculturalism is a socio-intellectual movement that promotes the values and principles of difference and emphasizes the importance of respect for each group that has a different culture. Embracing Multiculturalism will to bring people into a harmonious, peaceful, egalitarian, tolerant, respectful, respectful, non-violent without necessarily eliminating the complexity of the differences. Most importantly, what needs to be emphasized is multiculturalism is not intended to unite or melt existing cultures into a 'single principle'. In multiculturalism diversity is preserved in the imagination of togetherness to become one.

Understanding multiculturalism is characterized by three principles, namely identity, relativity, and plurality. Identity is the defense of the values of localization in which exist peculiarities, uniqueness, and rarity that distinguishes one locale from another. Uniqueness and rarity are both factors of attraction and are considered "costly goods" in the global era. Relativity is the principle that the values of human life in various communities are relative. The local wisdom possessed by every nation cannot be compared quantitatively, because each has different devices and methods. This principle makes us proud of what we have and appreciate others. Plurality is a principle that recognizes that diversity is power. We should appreciate the diversity of forms, ways of working, and cultural principles of the whole community. With mutual respect we then recognize the advantages of others, so that they can fill each other to enrich what we have.

*Secondly*, understanding history. In historical context, the value and meaning embodied in cultural heritage are the bridges between the past and the present in a complementary chain. Through culture we can harvest the value and meaning of the past to build the present and plan for the future. History is a reconstruction of the past while cultural heritage is evidence that the past is a very useful source of value for building the personality of our archipelago. Therefore it is necessary to educate our younger generation to embrace the spirit of our cultural heritage.

*Third*, understanding ritual. Why rituals are so important is evident in the fact that in ritual, cultural heritage functions as a medium in which is expressed symbolically the history of the people. Every scratch, movement, song, facial expression, melody, rhythm and harmony displayed in rituals contains meanings to glorify the greatness of God. Through this people experience the feelings of pleasure, peace and comfort that life has to offer. In ritual, one does not question the concept of culture in a particular identity or whether or not it is good or bad. In ritual, culture is not a source of entertainment. Everyone in attendance is a part of the ritual so that it can be performed with grace and full confidence. What we can take away from ritual in this regard is a kind of positive energy that fosters tranquility, comfort and passion for togetherness that motivates mankind to rise to new heights. Culture in ritual ceremonies is an event of appreciation for an undivided common order in collective life.

*Fourth*, cultural diplomacy. Countries in Southeast Asia until this day have elements of their nation state that have not advanced in terms of technology and economy. This division is far too often the subject of discussion over Southeast Asia. To make our young people proud to be Southeast Asians, we need to display our superiority and for that we need to be strong in diplomacy. Borobudur Temple in Indonesia and Angkor Wat in Cambodia have been included in the list of the seven wonders of the world, the traditional Balinese agriculture system, *Subak* and nine Balinese dance genres also have recently been established by Unesco to be a world cultural heritage. In addition, now Indonesian gamelan (Java and Bali) has become a flagship program at various top universities in America, Europe and Japan. In realizing this condition, these elements of culture can be a reliable source of diplomacy to raise the dignity of the Southeast Asian nations as "Cultural Superpowers."

*Fifth*, the development of cultural industry. The key to the development of the cultural industry is in the creative industry. The creative industry relies on the power of the creative to give birth to something that can bring prosperity. Avoiding the stigma that culture is something ancient, out of date or obsolete is paramount in the cultural industry. The cultural industry is not meant to sell cultural heritage or make cultural objects of display items to watch and make money, but rather to cultivate cultural assets with creative power to produce products that can be sold. Creative power means the ability to create or creativity. Creative human beings always have many ideas and able to swiftly utilize various approaches in overcoming any challenge. Alongside utilizing local material objects, creative work can also be done with cross cultural, collaborative, and technological applications.

In observation of the reality of cultural function in building the nation's personality in the era of globalization, it is evident that we must now re-arrange our attention to the development of the cultural field. Modern science and technology do provide us with convenience, but we are now experiencing various anomalies that require us to re-think the nature of the reality of our universe. With the inability of modern science to organize complex socio-cultural problems, eventually culture in all its manifestations have the opportunity to exist as "*lata mahosadi*" (a panacea) to form the personality of Nusantara.



## FOOTPRINTS, TRAILS AND EXPLORE (EARTHLY) NUSANTARA ARTS

**Prof. Dr. Setiawan Sabana, MFA**

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### I. Introduction

Part of this article content was presented in a seminar entitled "Cross Cultural Nusantara" organized by Universitas Negeri Makassar (UNM) in December 2016. The reason for the delivery of this similar material is because the theme of International Seminar on Nusantara Heritage is clearly overlapping with the theme delivered in Makassar. The echoes of the terminology, the concept and practice of Nusantara culture were heard and felt increasingly expressed relentlessly in various forums, whether of political dimension, historical, educational, science and technology, to arts and culture. This movement is emerging in various formats. In the academic realm

there is an ongoing effort to understand and deepen the Nusantara in researches in various universities.

Great attention to the excavation of the values and meanings of Nusantara today becomes a colossal event. It can be seen and interpreted as a revitalization of consciousness to tread, trace and explore the civilization and culture that became the foundation and the significant life breath in the geographical region in the Southeast Asian populations which are administratively within ASEAN.

The Nusantara echo is enlarged in the region in its form, discourse, expression and terminology. In essence, this monumental consciousness, in my opinion, is synonymous with a new awareness of the importance of awakening the facts and the reality of identity around ourselves. The range of a long and distinctive journey is unique in the context of the natural terrain, culture and civilization, and its products are different from other regions of the world.

What I say with the headline "Today's Nusantara Art" is associated with the existence of fine art phenomenon as part of art event in Nusantara or Indonesia. The word "Footprint, Trail, and Explore" means my efforts to trace, recognize, understand and interpret the existence of various forms of art that exist in this archipelago, which is now synonymous with Indonesian Arts.

### II. Nusantara Arts

Art is part of an artistic discipline that encompasses diverse ones: dance, musical art, Western art, theater, literature, and so on. In general, what is meant by fine art is painting, sculpture, ceramic art, graphic arts, and intermedia. The decomposition of this art is based on the growing platform and discourse in Europe/the West.

The terminology of Nusantara Arts tends to refer to the terminology, taxonomy and discourse about the art of European thoughts. From the reference, the concept of aesthetics also accompanies it. This phenomenon is not only absorbed by the world of Indonesian art, but by the fine art of the world in general.

### III. Preliminary Process

According to the records revealed in the book "Arts & Culture Heritage of INDONESIA: Preliminary Process" (2002:5), Nusantara culture has been processed since 225 million years ago. This area with its inhabitants has undergone shifts and changes for the sake of changes in the context of not only its natural environment, but also its culture and civilization. The transitions of the era that marks a long and dynamic journey, ranging from the Ancient Age, the Pre-History (Stone Age, Metal Age, the Bronze Age, Iron Age), Proto History, and History (Traditional Society, Early Classics, Hindu Buddhism, Islamic Period, Colonial Period, Independence Period, and Current). From the time span and the identity of his time born so many travelling phenomenon of form, value and meaning, as well as aesthetics in exploring the arts

#### IV. Spirituality, Culture, and Art Tradition Layers

The area of spirituality and culture experiences the existence of its dynamic independence and acculturation, creating a plural and heterogeneous state. Starting from the prehistoric era (Ancient), then the arrival of Hindu-Buddhism (India), Islam (Arabic), Confucianism (China), and Christian (Europe). They came in turn to create a diversity of spiritual beliefs and syncretic events in them.

From various diverse beliefs are born various unique cultural product art that characterized mainly its spiritual source, and/or assimilation of each other (acculturation). The artifacts include, among others, rock painting, megalithic statues (eg, collection of *Pasemah* statues in Sumatra), bronze products, pottery, and others. In addition, during the Hindu-Buddhist period and thereafter, created works such as *wayang kulit*, *wayang kayu (golek)*, wood carving, glass painting, scripture art, and so on. The products are then known as Nusantara/Indonesia traditional arts. Each region has its peculiarities depending on its natural setting, technological facilities, beliefs/spirituality, and its function in its bearers. These products survive and thrive today in adjustment to the circumstances of society and their times. Various community life and cultural values that is carried create a variety of art products both decorative and functional, imaging the intrinsic and extrinsic values attached to it.

That traditional art then in Western science criteria is categorized as Craft. Then born Nusantara craft or Indonesian's craft. Included in it are textile crafts (various functions and aesthetics through motifs of symbolic value in them), wooden crafts (various sculptures and woodcarvings), metal crafts (various cutting tools and *keris* of symbolic value, *wewadahan*, and others), pottery (functional and decorative *wewadahan* through clay media preparation), and others. These craft products are recognized as authentic Indonesian cultural products inspired by local spiritual, Hindu-Buddhist, Chinese, Muslim, and Christian values. It is not uncommon to create works of crafts with visual and symbolic values hybrid, mixing beliefs with other beliefs in a harmonious unity.

#### V. Modern and Contemporary Nusantara Arts

The form and expression of Nusantara fine arts that are pioneered by the ancestors for centuries then come into contact with the arts approach (media, philosophy and aesthetics) developed by European artists and philosophers. The contact caused the

previous old order (traditional art) to experience a shift and even a significant change and tend to be radical. Some of the shifts or changes are, among others, is the concept of individuality as a pattern of art and art way. The pattern leaves behind the pattern of communality that has prevailed in the traditional society that took place in Nusantara region, which has given birth to artistic forms agreed by the local community.

Westernization of arts gave birth and developed art phenomenon that adopted westernization in various forms, related to the media, the concept of art and art-way. Artistically, the concept of individuality arises, the artist becomes an independent human being who then gives birth to freedom of expression. In addition, during the Dutch colonial era, born academism that trains and passes academic artists that are different from the self-taught. At first such circumstances created a "cultural conflict through art," but the present state is fading. Academicism is more hegemony in the development of modern art.

Modern and contemporary Nusantara art gave birth to new and innovative works, tend to be radical in appearance. Artist's freedom extends to thematic freedom, media, and aesthetic approach, which at the same time carries the freedom of its artistic ideology. These art events still tend to be dominated by artists who live in art centers in Java and Bali (Bandung, Yogyakarta, Jakarta, Solo, Surabaya, and Denpasar). I do not know clearly what and how the development outside these centers.

One of the causes of the progress, among others, the existence of higher education institutions of art (ISI, ISBI, Faculty of Arts) who excel in his education, which gave birth to scholars, masters and doctoral arts both in the program of study and creation. The graduates are then able to take part and perform in the social arts scene in Indonesia, even abroad.

The interesting matter in the development of modern and contemporary art from the beginning until now, still traced the trails of art expression that refers and adopts the roots of Nusantara culture and art from time to time. These traits appear in artists who are intensely working, creative and productive and active in exhibition. They came to be known as modern Indonesian contemporary art figures.

Calling a number of names, there are important figures such as Affandi, Sudjojono, Hendra Gunawan, Sadali, AD Pirous, Sidharta Soegijo, Srihadi Soedarsono. Amang Rahman, Amri Yahya, Sunaryo, Heri Dono, Tisna Sanjaya, Agus Suwage, Astari, Nyoman Erawan, Arahmaiani, Tita Rubi.

#### **VI. Urban Nusantara Arts**

I applied this term to the tendency of art influenced by the urban culture formed due to the growing urban situation and condition of Indonesia. The percentage of Indonesian population seems to be increasingly moving in large cities. They are trying to find livelihood and life in urban social space and culture.

Large cities are facilitated by significant cultural infrastructure in various forms, ranging from art education institutions, galleries, museums, showrooms in malls, public spaces, and media promotions and art publications in mass media, electronics, social media and so on. Artwork is not only displayed in standard spaces, but in open spaces as public spaces. It can be said that art events take place everywhere, in large and luxurious rooms up to the corridors or alleys of slum-dwelling housing. Urban art life is growing, vibrant, and dynamic and complex in nature.

#### **VII. Conclusion**

Nusantara arts developed from the past to the present day. Each era has its own cultural and artistic identity, which is influenced by the reality of life, soul and amenities of the times reflected in the form of progress or achievement of the science and technology that accompany it. The development of Nusantara art is driven by communities in the old society to the present-day individuals, who are full of creative power and vitality for the continuity of human values and dignity (humanity) in space and time, its era.

The Nusantara art space originates from the walls of caves or rocks, religious spiritual spaces, to secular spaces or locations at the level of human life and urban society, which are increasingly emerging as the culture and today's civilization.

Recognizing Nusantara arts is identical to recognizing oneself in the context of the cultural area itself, which has been inherited by our ancestors, which should be the reference and orientation of the values and dignity of present and future life in the beloved country of Indonesia.

Each forum of study on Nusantara should be interpreted not only as a study for mere examination, but also to create concrete actions or empowerment, so that this colossal movement will transform into a conducive, creative, innovative lifestyle and life to build the greatness of Indonesia and other affiliated countries (ASEAN).

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## BRIDGING INFORMAL, NON-FORMAL AND FORMAL EDUCATIONAL APPROACHES TO SUPPORT THE ARTS, CULTURAL HERITAGE DIVERSITY, AND SOCIAL COHESION

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### ABSTRACT



Given that across the Nusantara region there are thousands of sacred natural and built heritage structures and sites and a multitude of forms of tangible and intangible cultural heritage – it is vitally important that young people can receive practical knowledge and tools so as to enable them to take part in “the identification, protection, presentation and interpretation of heritage structures, sites or areas in their setting” (see ICOMOS, 2005 Xi’an Declaration). The social reality of people from various ethno-cultural backgrounds with diverse languages and religious practices residing in, visiting or journeying through all regions of the world also requires strengthening skills for cooperation and the capacity for intercultural

creative dialogue. Aware of the linkage between these two matters, the question that needs addressing is how can artists – both tradition-bearers and contemporary practitioners – and experiential learning through art praxis continue to have a prominent role in the field of heritage preservation and the shaping of cultural environments for the future. This paper thus takes up the topic of bridging informal, non-formal and formal educational approaches to support the arts, cultural heritage diversity, and social cohesion.

**Keywords:** informal, non-formal and formal education; art praxis; tangible and intangible cultural heritage diversity; social cohesion

### Introduction

It is inspiring that this international seminar has brought together students, educators, and scholars from several provinces of Indonesia and countries who seek to try to bring to light various forms of *kearifan lokal* (local wisdom) in the field of Nusantara (archipelagic) arts and culture and are concerned with enhancing cultural awareness among Southeast Asian nations and nearby, appreciation of creative works, and a feeling of togetherness for a harmonious life, as well as fostering a synergy among experts in the region involved with the field of art. Moreover, several of us here still practice, study, or teach art forms in non-formal educational settings such as *sanggar*, *padepokan*, or atelier studios.



My background and training is in dance – beginning in my birthplace of Ohio when I was 5 years old. At 17, I moved to New York City where I studied with master artists of classical ballet and classical modern dance at a performing arts conservatory and earned a BFA in Dance. In the 1980s, I performed in site-specific dance events with American, Asian and European artists and local communities in the United States, France, Japan, and United Kingdom and also taught in studios and for arts in education programs in public schools. In the period from 1990 to 2001, I went from co-founding, directing, and teaching courses for an InterArts Studies BA program at a small liberal arts college in Colorado dedicated to contemplative education, while also earning a Master's degree in Liberal Studies with an emphasis in dance and culture from a university, to teaching movement and creative process workshops in several countries, attending the one-month international Movement Arts Society Meeting in 1997 at Padepokan Lemah Putih in Solo and cultural sites in Central Java, and twice leading a two-month arts-based study abroad program in Bali. In the spring of 2001, I decided to retire from my post at the college and co-initiated International Foundation for Dharma Nature Time with several artist/educator colleagues from varied nations. Since then, I have resided in the villages of Bedulu and Tejakula in Bali and co-organized or offered art for intercultural Srawung Seni (Sharing Art) events with traditional and contemporary artists in culturally significant sites in Indonesia and several other countries. Eventually, I was the first non-Indonesian person to enter and graduate from the Kajian Budaya (Cultural Studies) doctoral program at Universitas Udayana, Bali where, subsequently, the Rector appointed me as a volunteer associate professor in that program. I mention all of this to give a picture of my experiential practice-based learning journey in dance with master artist/practitioners, many of whom did not have degrees, to a doctoral dissertation about religiosity in art (see Butler, 2011), and interest in bridging informal, non-formal and formal educational approaches.

In addressing the theme of this seminar – I want to invite us all to reflect on some reasons why the arts and cultural heritage in the Nusantara region, and particularly in Indonesia, is important. One basis is that as one of the top twelve megadiversity countries with a tremendous richness of terrestrial and marine ecosystems and as the second most linguistically diverse country (see Table 2.2 by Harmon, 1996 in Posey, 1999: 26), Indonesia epitomizes biocultural diversity. Also, there are thousands of sacred natural and built heritage structures and sites and a multitude of forms of tangible and intangible cultural heritage. As well, many customs, traditions and art forms handed down through generations continue to evolve in relation to the distinctiveness of each cultural environment. Equally important, as I mentioned in my article on "Peace and Harmony in the World based on Pancasila and Bhinneka Tunggal Ika (Unity in Diversity)" (Butler, 2016d), is that the peoples of Indonesia have two thousand years of experience in developing positive ways to work with cultural and religious diversity to foster a harmonious life – especially through the arts.

It is, therefore, vitally important that young people can receive practical knowledge and tools so as to enable them to take part in "the identification, protection, presentation and interpretation of heritage structures, sites or areas in their setting" (see ICOMOS, 2005 Xi'an Declaration). However, the social reality of people from various ethno-cultural backgrounds with diverse languages and religious practices residing in, visiting or journeying through all regions of the world also requires strengthening skills for cooperation and the capacity for intercultural creative dialogue. Aware of the linkage

between these two matters, the question that needs addressing is how can artists – both tradition-bearers and contemporary practitioners – and experiential learning through art praxis continue to have a prominent role in the field of heritage preservation and the shaping of cultural environments for the future. Thus, I propose to take up the topic of bridging informal, non-formal and formal educational approaches to support the arts, cultural heritage diversity, and social cohesion.

#### **Bridging informal, non-formal and formal educational approaches**

Those of us here who are educators will be familiar with the notions of informal, non-formal, and formal education (see the ISCED 2011 revised from 1997 published by UNESCO, 2012). To summarize:

- informal education comprises learning activities whereby a person gains values, skills and knowledge in their environment, such as from family members, friends and neighbors in the home, marketplace, in work and play, and the daily life of the local community;
- non-formal education consists of intentional, organized and sustained learning activities “typically provided in the form of short courses, workshops or seminars” which are “an addition, alternative and/or complement to formal education within the process of the lifelong learning of individuals” and can contribute to adult and youth literacy and education for out-of-school children and youth, as well as “life skills, work skills, and social or cultural development”; and
- formal education is understood to consist of intentional learning from primary to tertiary level that occurs within the organized and structured context of schools, colleges, vocational training institutions and universities; and generally culminates in certificates, diplomas, or academic degrees.

Those of us here who are educators and also artist/practitioners, most probably began study of their art form – whether traditional or contemporary – under the guidance of a mentor or artist/practitioners in a non-formal educational setting such as a *sanggar*, *padepokan*, or atelier studio. And, as we know, experiential learning through art praxis is still one of the main means by which spatial-temporal kinesthetic cultural and spiritual values and knowledges are conveyed to the next generation. Clearly, people of all ages receive much instruction from the joys and sorrows of daily life; while the socio-cultural and surrounding ecological environment also has an informal educational effect.

So, one way that various forms of *kearifan lokal* (local wisdom) embedded in the arts and heritage sites can contribute to lifelong learning for all is by bridging informal, non-formal, and formal educational approaches through partnerships between local communities, artist/practitioners, educators and scholars.

#### **Supporting the arts, cultural heritage diversity, and social cohesion**

There are a number of good initiatives whereby the incorporation of tangible and intangible cultural heritage within an informal, non-formal, and formal educational framework supports the arts, cultural heritage diversity and social cohesion. To stimulate your consideration of some possible approaches you can take, I would like to mention just four examples each of which is presented under a key dimension but, of course, relates to all of the dimensions.

– Climate change mitigation and adaptation, local history, and heritage settings

Head of the Expert Team at the Office of the President's Special Envoy on Climate Change Control in Indonesia and national focal point for Article 6 of the UN Framework Convention on Climate Change, Amanda Katili Niode, and head of the national history sub-division of the Ministry of Education and Culture, Amurwani Dwi Lestariningsih, have brought wisdom values in the context of local history to the foreground (see UNUD, 2017). For instance, Niode advocates "putting climate into the picture, learning and teaching from climate change [and] lessons from the past" for education, training and awareness-raising activities. Lestariningsih proposes that more historians, heritage site researchers, and climate change experts should work together with a focus on local history in every province and regency as well as outlying areas to re-examine the importance of forms of *kearifan lokal* (local wisdom) as a means to identify methods for sustaining heritage settings, cultures, and surrounding ecosystems.

– Cultural heritage diversity and experiential learning through art praxis

Lembaga Pendidikan Seni Nusantara (LPSN), a non-profit foundation established in 2002 by artists, researchers and art educators in a number of provinces, has developed an Art-Culture education curriculum and teaching materials for public schools stemming from the vast diversity of local cultures in Indonesia. As founding director, ethnomusicologist and choreographer/musician Endo Suanda (2012 and 2015), point out "the arts are not a stand-alone entity, rather the arts are intertwined with other social sectors such as *adat* (customs), origins, faiths, the environment, economics, technology, and even politics". LPSN views the arts and culture as arising from 'sharing' to improve the quality of life and that art praxis can contribute to enthusiasm for the 'beauty of life' along with respect for different values from various social spheres as part of 'human dignity'. In this way, arts education is cultural education – education in 'living together'.

– Intercultural creative dialogue through sharing art

An innovative means for supporting intercultural creative dialogue based on a spirit of *gotong royong* (mutual cooperation) and the value of unity in diversity, is the Srawung Seni (Sharing Art) events held in cultural and heritage sites in Indonesia and other countries initiated by Padepokan Lemah Putih – a non-formal arts educational institution established by Suprpto Suryodarmo in Solo, Central Java in 1987 (see Suryodarmo, 1997 and KemDikBud, 2015). Convened with Sharing Movement colleagues in varied fields from Europe, the Americas, Asia, and Australia; a worldwide network of artists and presenting organizations called Web Art Garden; International Foundation for Dharma Nature Time based in Bali; and other informal and formal Indonesian organizations; these events have attracted the participation of hundreds of artists, educators and interreligious leaders – both tradition-bearers and contemporary practitioners – from villages and cities of Indonesia and several regions of the world.

– Natural and built heritage sites as learning environments for young people

Jelajah Candi (Children Exploring Candi) educational tours are one of the regular activities of Guyub Bocah; a network of youth communities affiliated with the NGO Yayasan

SATUNAMA based in Yogyakarta, Central Java. By this, natural and built heritage sites can again function as learning environments. Children and youth from varied ethnic groups, faiths and socioeconomic spheres interact with sites, each other, artist/practitioners and educational guides by engaging in artistic and re-greening activities, writing, discussions, and so forth with the aim of “creating a soul of tolerance in early years – giving shape to intelligent, cultured and diversity-loving Indonesian Children”.

#### **A call for practical steps**

The role of artists and of experiential learning through art praxis in the preservation of heritage and shaping of cultural environments is noted in many declarations and guidelines (see references); as is the need for young people to receive practical knowledge and tools for ‘values-based heritage management’ (see UNESCO, 1998 and UNITAR, 2011). To this end, Dharma Nature Time and Guyub Bocah propose to hold a heritage training for youth with local caretakers of heritage sites in cooperation with Padepokan Lemah Putih, the Directorate General of Culture, and Ministry of Tourism. So, it is my hope that you will also take practical steps for bridging informal, non-formal and formal educational approaches to support the arts, cultural heritage diversity, and social cohesion.

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## GLOBAL SHOCK AND NUSANTARA HERITAGE

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### INTRODUCTION

There are several ways to interpret the theme of this conference: Nusantara Heritage. I choose to appoint, not the content of the inheritance itself, in all of its riches, but what sees as its problematic "survival" implicit in it: how to build and preserve a nation, and a country that is truly united and unified, although consist of components that are often very different from each other? At the level of its citizens, how to get Indonesians to construct their identity in a balanced way between several layers: the national, ethnic and religious layer, in order for their unity to remain firm. This problematic has actually been present in the dialectics of the symbolic-ideological system of Indonesia since the formulation of Indonesian

concepts: politically in the *Sumpah Pemuda* of 1928 and in the speeches of Sukarno and the founders of other nations; culturally in the writings of Ki Ajar Dewantara; and normative ideologically within *Bhinneka Tunggal Ika*, *Pancasila* and related symbolic systems. This fact makes Ben Anderson formulate the concept of nationalism as an "imagined community". This problem also overshadows the writings of Radhar Panca Dahana and Azyumardi Azra (Islam Nusantara).

So I see the theme of this conference as one of the other efforts, to preserve the "shadow community". And in fact, so far that "community" was quite successful; and from an economic point of view Indonesia is a single market, united by the production and traffic of goods; Indonesia is also united by the circulation of ideas through a single language within the national information space. But the continuity of Indonesian nationalism as a shadow community faces many challenges. And one way to respond is with culture.

### GREAT IMPACTS FROM GLOBAL CAPITALISM

Underpinned by information technology and the mobility of capital and labor, this capitalism has now become truly global, and total. In addition to entering all corners of the earth, it also pervades all aspects of economic life and, by itself, social life as well: both land, labor, technology, knowledge and education systems, capital goods and consumer goods and even media medium and media content become a commodity. So for the first time in history, the socio-economic life of our earth is determined by a single system: the market economy, the new name of global capitalism.

This capitalism is becoming increasingly complex. In the lead up to the first World War, we witnessed a struggle between the big capitalist countries (Britain, Germany, America,

France, Italy) leading to war; when after the Second World War we witnessed the American hegemony, faced with the challenge of communism; we are now witnessing the birth of multi-polar capitalism (America, China, Europe, India etc.). Capital is completely "liquid" and moving land to gain the maximum profit. Consequently, there are always new zones of capital accumulation which in turn give birth to smaller sub-zones. The Indonesian state is one of the regional poles of the capitalism. The circulation of capital, goods, person and capital driven ideas creates national unity, and guarantees the superiority of the national language and culture (Indonesia) over local languages and cultures. Paradoxically, however, the internationalization of the capital concerned simultaneously drastically limits the freedom of the nation-state, which is increasingly carried away, like a whirlwind in the storm, by the dynamics of global capital. As a result, the world, and Indonesia, increasingly labile.

In the context of such an old agrarian civilization, if not dead total, is dying. People no longer live in the circle of "extended family", but within the urban or urban family circle; the mastery of economic surplus is no longer done by the nobility or "priests" who then consume them in large potlatches in the form of prestigious luxury, war or big ceremony (Bali), all of which serve to strengthen the existing social structure. It is instantly "consumed" individually in the form of consumptive waste which serves to strengthen the power of the capitalist community. The result of this macro-economic and macro-social change is the receding of mythic thinking and belief in the things that are miraculous and religious. The explanatory system that was originally offered by traditional "animisms" or by the great religions-whether the Western revelations or cosmic religions from India to the East-lost "power" over his followers. The religious beliefs are drastically changed: rather than the absolute collective belief of the rich symbols that become the social adhesive of the political order, it is increasingly become individual beliefs with pragmatic beliefs that tend to be structured in the form of independent groups even against the ruling political system. Therein lies the possibility of religious radicalism, which in turn shakes the political and social balance, and reorganizes the interpretations of the religion that has been in effect.

#### **HOMOGENIZATION OF CULTURE**

In terms of culture, the situation is also labile and complex. Capitalistic economics gives birth, in its management pattern, a "cultural" attitude that is in harmony with it, which is more rational in the face of reality. The first cultural impact of rationalization of thought is the standardization of all sectors of life. Education, institutional, health, management, production techniques, human rights, behavioral norms etc. The norm is increasingly international and is maintained by international institutions whose normative authority is widespread. They all determine the more strictly so-called "culture", the production system of ideas and art.

In such situations, the local elements raised in the space of contemporary national cultures tend to be nothing more than differential local identifier affixes for the creator who use it or the exotic affixes to the viewer.

#### **COSMOPOLITISM VERSUS IDENTIFIER FOCALIZATION**

But homogeneization/standardization does not mean there is no political conflict. We are now witnessing the emergence of two different human beings globally opposed to each

other. The first variant consists of the winners of the system: either the who governs directly (par manager, the engineer and the public and private technocrats) and who criticize it and thereby allow for continuous improvement (international NGOs, academics, trade unions etc.) The second group is from those who feel marginalized economically and/or culturally and therefore become opponents of the globalization process in the name of identity. In the Northern countries, the marginalized are composed of ex-workers who have lost jobs due to the delocalisation of their company, and from those who feel rivaled in the quest for employment by immigrants. This social reality leads to the emergence of an anti-globalization and anti-foreign ultra-right movement (Trump, Brexit). In the South, the marginalized person has another character; consisting of new urbanites cut off from their agrarian footholds, missing their traditional magic-religious references and their source of their livelihoods are not certain; such people tend to construct a new identity with reference to ethnic identity and especially religion; the latter is "reinterpreted" to be a means of resistance to the shocks of globalization. Such religious or ethnic radicalization is found in most of the world, in areas that have "failed" to provide new economic opportunities for small communities, especially in the Islamic world, including Indonesia but also in the Hindu world (*BJP, Shiv Sena*) and even Buddha (Radicalism of Buddhist monks). So one of the functions of culture should be to flex the shakes so it will not lead to the great social and political pathology: war, terrorism and so on

#### **PRESERVING NUSANTARA CULTURE**

As written at the opening of this paper, Indonesia is one of the few countries that make cultural diversity a component of national construction. Indonesian nationalism emphasizes the peculiarities and richness of Nusantara cultures. However, since the time of cultural concept formulated by Ki Hadjar in connection with plural nationalism above, the wheel of history has been in motion. The process of cultural memory degradation (transmission of cultural memory) has changed drastically: the traditional symbolic means of verbal-*wayang*, story telling-has lost its role, replaced by writing culture in schools and TV and media social in everyday life.

Consequently, the present situation is a paradox: the products of old cultures remain flattered as the peak of national culture, but the culture is nearing extinction or traumatic transformation: local languages are no longer well controlled, myths and related philosophies are no longer derived –(because *wayang* and the theater lost its role, local aesthetics became foreign). So the rest of the local cultures are increasingly shrinking, losing social roles and only sheltering in a handful of educational and cultural institutions. Nevertheless the identity thirst does not die, in what form? For more and more people are in form of "religion". Not religion as a means of spiritual life, but religion as the focus of a single identity, religion as a means of political suits for the people who face the shock of the whole order of his life. The religion is misinterpreted and misused. But if religion appears as the sole focus of identity, transcending nationality, there is no diversity; the unity of this country will be threatened.

So what to do? There is no satisfactory cultural or political response. The shift of changes that sweeps the world by the cyclone of global capitalism is an inevitable reality and cannot be conquered. We can at best strive to understand what is going on and try to counter the present trend toward radicalism-especially religious radicalism-by rediscovering the meaning and wisdom stored in local cultures. For that there is only one

medium: because local cultures lead to socio-economic extinction, their cultural heritage must be massively transferred to educational institutions and the visual media (TV). We must incorporate local myths, philosophy and aesthetics in the curriculum. We must take concrete action to record the vestiges of oral culture that are still present in Nusantara (Bali, Java etc.) -before disappeared and forgotten. What remains of old memory should be reconfigured and documented systematically. Conservation policies must be far more ambitious than has been done so far. Must create a digital museum, which will contain ALL the memories of extraterrestrial agricultural traditions, all over Indonesia. All products of tradition in the field of theater, dance, music and oral literature should be recorded systematically. Doing so is impossible 10 years ago, for technical reasons. Now it is cheap and easy, what is needed is political will. In 30 years it will be too late, because all the wise old people, the last witnesses of the old agrarian traditions, will die, and lose with their infinite riches. Only with that then will Indonesians escape the shaking of identity that threatens them.

## **BUILDING VIRTUAL FOUNDATION THROUGH UTILIZATION OF THE NOBLE VALUES OF NUSANTARA'S CULTURAL HERITAGE.**

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### **ABSTRACT**

In accordance with the theme of The International Seminar on Nusantara Heritage (ISoNH) 2017, which is "Nusantara's Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society's Development Values" I would like to deliver a paper entitled: "Building Virtual Foundation Through Utilization of the Noble Values of Nusantara's Cultural Heritage". Specifically I want to discuss about the noble values that are contained in Nusantara (Indonesia) cultural heritage which are relevant to be utilized universally as a source of inspiration and tolerance.

In order for us to use them as a source of inspiration and tolerance, it is necessary to build a solid foundation, which I call the "Virtual Foundation". As an illustration, I use a new art creation entitled Kecak Rasa Papua Dance (Kecak with Papua Taste Dance), produced in 2015 at ISBI Tanah Papua, Jayapura. The purpose of this work is in line with the theme of our international seminar today, which is how to build a sense of togetherness and tolerance based on the diversity of arts and culture of the archipelago.

### **The Concept of Cultural Heritage**

"The cultural heritage may be defined as the entire corpus of material signs – either artistic or symbolic – handed on by the past to each culture and, therefore, to the whole of humankind. As a constituent part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, the cultural heritage gives each particular place its recognizable features and is the storehouse of human experience. The preservation and the presentation of the cultural heritage are therefore a corner-stone of any cultural policy" (ICCROM – Jokilehto, J. 2005: 4-5).

The above definition confirms that the cultural heritage is a relic from the past that passed from one generation to the next. Cultural heritage is a cultural marker both in the form of works of art and symbols that store information about human experience, as well as identity and identity giver.

Cultural heritage is a cultural heirloom that contains the noble values of the nation's culture. The cultural heritage possessed by a state has specific and unique characteristics, and is a world cultural heritage. Therefore, the public awareness of the importance of cultural heritage needs to be built in order to avoid the things that are not desirable in the era of rapid changes and difficult to guess.

Initially, the world's cultural heritage was only emphasized on tangible objects. Realizing that not all cultural heritages are tangible, in the next development, UNESCO has also established the existence of intangible cultural heritage. It is worth noting that in addition to the cultural heritage, tangible and intangible, UNESCO has also established the World Natural Heritage.

#### **Virtual Foundation**

Virtual Foundation is an analogy. It is like talking about a building, if we refer to foundation, in general we are talking about the visible physical foundation, for example, the foundation made of concrete. The strong foundation will result in a sturdy building. But it must be remembered that physical foundation that we see is actually based on the mature concept of foundation. With a mature concept and deep values, it will be used as an important foundation of the building. Therefore solid foundation will produce a solid and beautiful foundation (see further, Rai S., 2016).

Analogous to the above example, the positive noble values of Nusantara's cultural heritage can be utilized in order to build awareness of cultural diversity. Planting virtual foundation is one way to form character (character building) of a person, group, or society at large. With strong foundation, they will have a "Code of Conduct", confidence, identity, tolerance, and the rise of a sense of togetherness. In this case, arts and culture can be used as a media because art and culture at the same time can provide spectacle (entertainment) and guidance.

#### **Indonesia Rich with Cultural Heritage**

Indonesia is a multiethnic and multicultural country, with territories stretching from Sabang to Merauke. The long historical journey and the dynamics that have occurred since the past till now have caused Indonesia to have a very diverse and unique cultural richness. The diversity and uniqueness of Indonesian culture is an identity of the nation that is priceless.

In his speech at the Bogor Palace on August 12, 2017, President Joko Widodo (known widely as Jokowi) said that Indonesia is a big country. The territory of the Unitary State of the Republic of Indonesia consists of thousands of islands scattered from Sabang to Merauke. United Nations verified 16,056 names of Indonesian islands (source: running text MetroTV on 20 August 2017). Furthermore, President Jokowi said that no less than 714 tribes occupy Indonesia and more than 1100 local languages spread across the archipelago. The geographical, ethnic, cultural, and customary situations make Indonesia a rich and diverse natural heritage and heritage, and have received world recognition.

Until now, UNESCO has established several Cultural Heritage of Indonesia as World Cultural Heritage, namely: Borobudur Temple Complex (1991), Prambanan Temple Complex (1991), Pura Sangiran Man Site (1996), and Bali Cultural Landscape which is Subak (2012). In addition, UNESCO has established several natural heritage of Indonesia as World Natural Heritage, namely: Ujung Kulon National Park in Banten (1991), Komodo National Park in NTT (1991), Lorents National Park in Papua (1999), and Tropical Rain Forest in Sumatra (2004).

In the field of Intangible Cultural Heritage with specifics in Intangible Cultural Heritage of Humanity, Wayang (2003), Keris (2005), Batik (2009), and Angklung (2010) were established. Furthermore, Indonesian Cultural Heritage, which is defined by Intangible Cultural Heritage category in Need of Urgent Safeguarding, are: Saman Dance



(2011) and Noken (2012). By 2015, UNESCO has also established nine types of Balinese dance as Intangible Cultural Heritage (source: Ministry of Education and Culture)

We are grateful to have been awarded a priceless Cultural Heritage. However, public awareness of its sustainability needs to continue to be built because the world's cultural heritage faces unhealthy challenges and threats both internally and externally. In line with the rapidly changing world and the enormous influence of technology and information, fast and precise rescue measures need to be done together and sustainably. One way is to build a "virtual foundation".

Below is an example of how the noble values embodied in the cultural heritage can be a source of inspiration, tolerance and adhesive. The idea is packaged in a work entitled: Kecak Rasa Papua Dance.

#### **Kecak Rasa Papua Dance**

Kecak Rasa Papua Dance is a new tradition-based artwork, produced in 2015 at ISBI Tanah Papua. Kecak Dance is a Balinese cultural heritage; while Rasa Papua gives an indication that this artwork is very thick with Papuan cultural values. In addition to the cultural values of Papua, this artwork is also supported by elements of other cultural values of the archipelago. The idea of this collaboration dance comes as an answer to a question "how to harness the diversity of arts and culture of the archipelago as a medium of cross-cultural communication to build tolerance and a sense of togetherness". Papua is the easternmost region of the Unitary State of the Republic of Indonesia consisting of different tribes, customs, and languages so that there are often problems with communication. The difficulties that occurred are not only among indigenous Papuans, but also the "immigrant" population who came from various regions in Indonesia, and now they have become part of the Papuan community.

As an illustration, there are two examples of experiences I would like to share on this occasion. The first experience took place at the campus of ISBI Tanah Papua, in Waena, Jayapura. By 2015, ISBI Tanah Papua has 18 students from Asmat tribe. One day I had a chance to chat with them in front of the Kria building. I asked about the characteristics of Asmat art. My questions were answered with great enthusiasm in turn. In that brief discussion, I felt the use of a different language from them. Then, I asked one of them "how about the explanation your friend gave you?". I was very surprised to hear the answer given that "sorry sir Rector, I do not understand his language". I asked again "Aren'tt you both from the Asmat tribe?" Then he answered "yes sir, we are from the tribe of Asmat but each of us is very far apart and bordered by dense jungle so we do not understand each other". Out of curiosity, I asked again "then how do you communicate?". He replied "with the Indonesian language". In my heart I think that my guess is wrong. At first I thought that in one tribe they used the same language. Related to this problem, I also think that Indonesian language is a unifying language.

The second example is my experience at Youtefa Bay, Jayapura. Youtefa Bay is a bay within a bay because the bay of Youtefa is inside the larger bay which is Yos Sudarso bay. Youtefa bay residents live in three kampongs namely Inggros village, Tobati village, and Nafri village. Villagers of Inggros live in a house on stilts inside the bay; while the inhabitants of Tobati and Nafri villages live on land. The traditional territory of Tobati and Nafri is bounded by a small hill. This experience in Youtefa Bay also surprised me because people in these three villages use different languages. They do not understand each



other's language even though the distance between one village to another is not too far away. (see further, Rai S., 2017).

Back at the Kecak Rasa Papua Dance, the trainers were friends from ISI Denpasar who happened to be teaching at ISBI Tanah Papua, such as Pande Gede Mustika, I Nyoman Sudiana, I Wayan Bawa, Ni Ketut Suryatini, Komang Sri Wahyuni and Luh Gede Candra Pratiwi. The creation process begins with a *Nuasen* ceremony at Pura Agung Surya Bhuvana, Jayapura, one of 32 temples now in Papua province. After *Nuasen*, casting ideas was done on the ISBI campus. The earliest step in casting this idea is to provide an explanation ranging from the desired idea and the desired form to the supporters of the number of 80 people. They consist of students from various tribes in Papua and other students and lecturers from different regions and cultures in Indonesia.

In the training process, the difficulties they experienced were sitting cross-legged and making a "*kilitan*" cak. But gradually the technical difficulties can be overcome, let alone all the participants are very enthusiastic in following the exercise so that there is a sense of togetherness amid differences. This collaborative work is filled with stories from Papua's cultural heritage of "Hunting". In interpreting and expressing this story, every supporter is given freedom with different movements and languages. In terms of motion, there are expresses with the movement of Papuan dance, Balinese dance movements, Java, Sumatra, Sulawesi, even modern dance movements and Rap. During training, I was suddenly approached by one of the artists and senior lecturers, Mr. Adji Sujamto (74 years). The multi-talented Mr. Adji asked me "Mr. Rector, can my wife and I join?" Of course I answered "please sir Adji, with pleasure". Since Mr. Adji and his wife and senior artists have joined, every practice is always accompanied by laughter and a solid sense of solidarity.

After a week-long training session, with the support by students and lecturers from diverse ethnic and cultural backgrounds, embodied in a contemporary style of collaboration. The first performance of Kecak Rasa Papua Dance, held at Jaba Pura Agung Surya Bhuvana, Jayapura in accordance with its temple ceremony on October 15, 2015.

Thus it is that the cultural heritage of the archipelago has become a source of inspiration and tolerance and as one of the adhesive media of the nation.

As a final part of this presentation, let me reiterate once again that the cultural heritage contains the noble values of the nation's culture that have been inherited from a long time from generation to generation. Therefore, public awareness about the cultural heritage by all parties should continue to be improved in order to avoid the things that are not desirable. One way I propose is to build "virtual foundation" through art and culture media.

In the future, we expect that the noble and universal values of cultural heritage can underlie sustainable world-building. Therefore it need to be prepared superior human resources, one of which is to open the Heritage Program Study Program.

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## ARTS APRECIATION BASED ON THE PRINCIPLE OF ETHNOMATHEMATICS

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### Introduction

This paper is on arts via ethnomathematic approaches. The arts focused include, weaving, fine arts, textiles, carvings, and architecture. The study analyzes the mathematical principles found in each chosen work. The beauty of patterns and motifs can be seen through geometric designs. Visual observation is done to extract information on the relationship between arts and mathematics. The results of observation through the beauty of art work is expected to show its beauty from ethnomathematic aspects. This study is able to extend the boundaries of appreciation especially in the arts, based on ethnomathematic features in general.

Early 1970s the national cultural congress in Malaysia has raised questions about national identity. The congress felt it is necessary to be aware of some elements to symbolically identify the national culture and the background of society. The background of the Malay community was influenced by the culture and the paradigm of thinking. A rich heritage of culture and customs enabled them to build their traditions from the foreskin of thought and inherited philosophy.

The passion to find values and identity has initiated the raise in awareness towards some cultural elements of community art and life in the 80's and 90's. In the context of the arts, the appearance of identity and culture of society as a form of art inherited by a Malay nation is inherited through the creation of wood carvings, weaving, painting and textile arts. Highlighting identity in various forms of art can be appreciated through the terms of aesthetics, motifs, meaning and the use of Islamic geometrical motifs as reference. The Malay concept of aesthetics and traditions is seen through the geometric delivery inherent in mathematical concepts. The beauty of Malay tradition is characterized by mathematical features such as symmetry, pairing, balance, circle, repetition. This mathematical application helps a lot in solutions in everyday life as in the arts.

The history of the Malay community has to do with their thinking especially in mathematical studies. It was born in the culture and the value system of a certain race or ethnic group which now has a place among local researchers. This mathematical tradition has just emerged in the history of mathematical education when cultures and mathematics were intergrated and studied by some western researchers. Combined studies of these two aspects is named in terms of ethnomathematics. In ethnomatemics it may be noted that the built-up maths is accompanied by a system of values, culture and the views of a society. This means that the mathematical value is supported by the mathematical knowledge itself and the culture of the society in which mathematics is

taught and developed.

This ethnomathematic study has given the public an overview that mathematics is not a rigid knowledge, but it can be applied in the aspects of community life. The study of ethnomathematics influenced by the Islamic cultural system for the Malay community is an attempt to show that mathematics not alien in Malay societies, but it has been rooted in various mathematical branches resulting from further development of Islamic civilization in the region. Ethnomathematics links values and mathematics from various aspects, namely arts, literature, religious education and thought.

#### **Application of mathematical thinking in arts and culture.**

The shape and pattern of motifs in woven songket are composed of elements and natural resources such as flowers and leaves. These motifs have symmetrical lines arranged with mirrored images. Symmetry is the outcome from the principle of harmony in nature and art. This principle also underlies the unity of the law of beauty such that it is not an exaggeration if it is recommended that symmetry is the underlying principle of structure and composition of best artwork ever produced in the history of human civilization. This symmetry principle is usually found in Malay Islamic works. Malay art which includes the creation of carving, weaving, painting, architecture and textile arts. It proves that the Malay community has a high level of thought in art production. The mathematical concept in Malay society's thinking can be seen through the implied meaning in subtle and artistic compositions and patterns.

Mathematical thinking and skills have long existed among artistic activists, so many mathematical skills are used to produce a combination of motifs and beautiful patterns and symmetry. In the Malay heritage, a manifestation of ethnomathematics affect the background of the Malay community in terms of thinking and its culture. The Malay culture itself has many ethnomathematic elements that can seen, for example woven mengkuang mats, food covers and walls using bamboo shows the concept of continuous, symmetry, uniform and patterned mapping. Symmetry types used in artworks are static, symmetrically fixed and each unique shape is arranged in the center or on the plane of the artwork. The use of symmetrical elements in art produces a balance and forms a patterned and repetitive geometrical pattern.

According to Khairuddin et al, (2004) symmetry can be seen in a bisector plane as a plane of symmetry (mirrored and reflection) or as a line or symmetrical axis. For example, the Malay community in the traditional Malay game, which is the 'gasing', the central and symmetrical questions seen in the objective of the game is to rotate the 'gasing' or top to rotate in a good balance. While in the making of the sampan and wau, the concept of reflection and mirrored images is adaptated to become part of Malay art. In Malay traditional dance, the repetitive, uniform steps of foot work are in the form of mapping that is corresponding in series, transformation, displacement, rotation and gentleness.

#### **An analysis of arts in the ethnomathematic concept**

In the arts, a manifestation of ethnomathematics affects the background of the Malay community in terms of its thinking and culture. There are various art productions and each of these types of art has a mathematical concept, meaning and value as in the art of weaving, fine arts, carvings, textile arts and architecture.

##### **- Art of Weaving**

A design in the art of weaving, a woven lid is used to cover food, it has a balanced

geometrical elements that allows it to stand firmly. The Malay community also expressed their thinking through mengkuang mats, pandan mats, food covers and walls made of bamboo to demonstrate continuous, uniform, symmetrical and uniform mapping concepts.



Motif geometri berbe

The art of weaving is a form of craft that cannot be separated from the traditional way of Malay community life. From the mat to the protective residential wall, woven work forms a visible environment seen everywhere. This is not surprising as tropical plants are suitable material for weaving.



Corak geometri ya

Weaving is the process of establishing lines of leaves, stick, cane, root, bamboo and some other plant species. Some types of craft designs are produced by weaving to create daily tools for example producing hats, food covers, baskets and woven mats as place mats to sit.

Indirectly this study explains that scientific thinking and mathematics has been around for a while and at the same time shows that scientific and mathematical thinking has long been growing and used by the Malays without being aware of them. The art of weaving requires a lot of science and mathematical skills to produce a combination of beautiful motifs and patterns in symmetry. All of these require thought and wisdom in science and mathematics in the process to produce it.

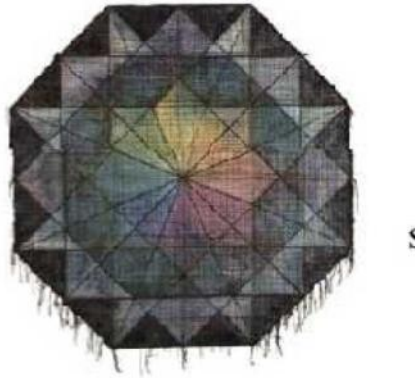
#### - Fine Arts

Identity issues are felt in the development of art in Malaysia. Art enthusiasts use cultural heritage to cultivate and strengthen spiritual values as one of the most important aesthetic perceptions. The tendency of art among Malay artists lead to a Malay-Islamic aesthetic philosophy or what is termed as Malay-Islamic art.

Aesthetic references to Islamic art exist from the sensitivity and positive resurgence of Islam as a perfect lifestyle. It can be appreciated in the works of Syed Ahmad Jamal, Sulaiman Esa, Ahmad Khalid Yusuf, Ramlan Abdullah and contemporary artists in



Malaysia. The use of Malay-Islamic elements emerged in their works, including Sulaiman Esa, who used geometric forms in his work titled 'conscience' (1983).



**Nurani Sulaiman Haji Esa 1983 Acrylic and Blend**  
**Source: Rupa Malaysia**

The abstraction approach based on the appearance of geometry or arabesque can be seen in Sulaiman Esa's essay -'conscience' which has sparked its culmination of commitment to Islamic art. Colour, harmony and appearance unify the variety of geometric patterns that support the concept of unity in diversity. This work of art emphasizes the aspect of tradition with the use of local medium such as paper, bamboo, and fiber via techniques of weaving. The concept of carved crafts is also applied in the production of 'catan' art known as 'kerawang' (a form of filigree). The use of wood material replaces the canvas to shape the structure of the building, engraving motifs to produce works. The carving art in the 'catan' work requires a lot of maths skills to produce a combination of beautiful motifs and symmetry.



Siri Dungun  
 Ruzaika Omar  
 Basaree  
 1981  
 Campuran  
 Sumber:  
 Rupa Malaysia

**'Siri Dungun' Ruzaika Omar Basaree 1981 Mixture**  
**Source: Rupa Malaysia**

The use of original wood carvings from traditional houses on the east coast, the work of painters, whether paintings or sculptures, are concerned with traditional image production between two-dimensional and three-dimensional mediums.

In terms of styling, the works of the 'Siri Dungun' highlight the Malay style of culture that apply Islamic geometric motifs and Malay artistic traditions. This work is presented symmetrically by the method of repetition according to the principles of Islamic aesthetics that give a clear and implied meaning of the concept of arabesque that contain the philosophy of reason and the mind of Malays connected to concept of divinity.

The beauty through mathematical delivery in geometric engraving as the main component of this work highlights the balance in the motif arrangement which shows continuous mapping. The geometric engraving component meets the majority of the space in a symmetrical work where each of the engravings is balanced and equal. The door has a symmetrical size where each side of the door can be opened and closed. The geometric principle provides a formal image in the designated pattern elements- the same shape, the same number, size, texture on the left and right of the window series work. The symmetrical equilibrium can be seen in the bisecting plane as a symmetrical plane of mirrored image and reflection.



The concept of beauty through mathematical delivery can be seen through the unity of the geometric and organic subjects arranged in the horizontal and vertical layout known as a uniform symmetrical repetition. The union in the window series works is to provide a systematic repetition of the patterns, arrangements and compositions that are compatible. It can be likened to a composition to get the aesthetic beauty.

A symmetry that gives attention to the orderliness of the material arranged in the framework of geometry and gentleness that illustrates the flexibility of the material, especially in the sensitivity and skill of the beautiful works. Unity created also illustrates harmony in bringing together all the elements of design and motifs in the production of a perfect work.

This work highlights the method of surface exploration by paying attention to the composition. The idea that each pattern is connected and linked to another pattern in the work of the "siri dungun" becomes the starting point of the work. The relationships and unity of the materials used make harmonious compositions through arrangement of planes, shapes, appearance and colours. The use of geometric and organic motifs in decorative processing reflect unity through 'kerawang' (filigree) motifs.

#### **- Textile art**

Songket is a symbol of fineness of Malay art of weaving inherited ever since those days. Songket weaving uses arabesque motifs that combine flora and geometric elements. The arabesque motifs are popular in Islamic art inbred in a culture and civilization where the community was originally well versed in various mathematical sciences as a source of aesthetic value. Pairing of geometrical and floral motifs are so beautifully arranged

horizontally and vertically. The use of geometric patterns applied universally is one of the key features of songket production to incorporate the system of composition adaptation that enable diversity and innovation.



Geometric elements are repetitive patterns based on geometric patterns and other elements arranged in geometric form. The geometric shapes commonly used in traditional crafts are rectangles, triangles, circles and polygons. The triangular form is the basis of bamboo shoots that are supported by the one creator of nature, Allah Ta'ala.

#### - Art of Carving

Malay wood carving art is part of the Malay art culture that influences the three important aspects of Malay lifestyle namely status, belief and culture. These three aspects are described in each woodcarving through its different philosophies, meanings and functions for every use.

The status of a person is shown through the application of Malay wood carving through the Mathematical Concepts obtained in the art of engraving in the use of geometric motifs. This geometric carving can be traced to Malay art sculptures that take patterns such as the square shape or known as a fixed pattern. Sides and triangular shapes are arranged in series and sometimes the triangles are affixed to the tendrils of the plants. This geometric motive continues to evolve in parallel with the acceptance of the Malay race towards Islam. When an animal motif is not permitted, the engraver begins to apply the geometric pattern in the engraving. Typically, these geometric motifs are combined with calligraphy motifs. However, there are also geometrical pattern combined with floral motifs. The use of this geometric motifs has developed rapidly and has largely used Islamic geometric elements.



Malay art of wood carvings depicting heritage of geometric motifs



The geometrical pattern on wood carvings found on the wall of a traditional house

Malay art of wood carvings depicting heritage of geometric motifs

The geometrical pattern on wood carvings found on the wall of a traditional house. The designs and patterns of engraving on geometric shaped walls are alternately arranged and engraved on wood in the shape of arabesque from various geometric, aesthetic and cultural forms.

#### **- Architecture**

The relationship between Mathematics and architecture is often linked through arrangement and beauty, especially in the process of sketching of traditional buildings or houses. Building design concepts based on mathematical geometry systems are rectangles, circles, squares and three dimensions. The construction of a traditional residential house such as a four roof or a palace that conceptualizes balance and harmony shows the original characteristics of Malays. In carpentry, the concept of arabesque used in carving patterns on wooden houses uses mathematical elements.

The traditional Malay house architecture with three ridges and carved patterns even arabesque elements on the wooden walls. The unique and beautiful building and carvings can be seen in the design of a mosque in the state of Kelantan. The mosque's architecture is a model of modern buildings around Kelantan, especially the roof which is in the shape of layered triangles.



**The traditional Malay house architecture with three ridges and carved patterns of even arabesque elements on the wooden walls**



**The unique and beautiful building and carvings can be seen in the design of a mosque in the state of Kelantan. The mosque's architecture is a model of modern buildings around Kelantan, especially the roof which is in the shape of layered triangles.**

#### **Summary**

Arts and mathematics are inseparable and they come from human thoughts and ideas. It is hoped that the results of this study will encourage the public to appreciate the beauty of art work from different perspectives, in terms of the beauty of the concept, the practice and the value of mathematics in the motifs and patterns in the work and mathematical



abilities and expressions of the arts itself. The processing of artistic outcomes and mathematical thinking is an attempt to show mathematics is not alien in Malay arts, and has been rooted in various branches of mathematics as a result of the continued development of Islamic civilization spread in this region.

It is based on the core belief and trust supported by several factors of cultural, artistic, values and identity. All of these values are ethnomathematical values applied in the formulation of artistic outcomes.

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## THE PAST, PRESENT, AND FUTURE OF NUSANTARA HERITAGE —Focusing on the Religion and Culture in Bali—

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### ABSTRACT

Śiwa-Buddha is the basic concept in the present Balinese Hinduism originated in old Java. In India, the concept of Śiwa-Buddha was not born. Thus, this concept is a characteristic of Balinese Hinduism. We can see the examples of this concept in some Javanese and Balinese temple-architectures and statues. And another feature of Balinese Hinduism, namely, ancestor worship is the result of absorption of indigenous element by Indian religions. Those two elements are the important characteristics of Balinese Hinduism as a Nusantara heritage. Now Indonesian people confront with the modernization or globalization. I don't think the people should

abandon their traditional society and culture due to globalization. However, I think that people should judge the order of priority in every social and cultural element, thinking their nation, Indonesia first. We should examine the meaning of 'Nusantara' again in modern context.

**Keywords:** Siwa-Budha, Nusantara Heritage, Meaning of 'Nusantara', Religion and Culture

### 1. Introduction

In this speech, I would like to tell about the characteristics of Bali-Hinduism focusing on the concept of Śiwa-Buddha and the ancestor worship. It is not clear exactly when and how Indian religions such as Buddhism and Hinduism spread Indonesia. However, Śaivism (or Śivaism) coexisted alongside Buddhism from circa the fifth century A.D. through the late fifteenth century in Java.<sup>1</sup> In Bali, until now, Balinese Hinduism (or Bali-Hinduism) which contains the concept of 'Śiwa-Buddha' is popular. And another characteristic of Hinduism in Bali is the importance of ancestor worship, which is the mixture of Indian religions and indigenous cult. Then, from a Japanese standpoint, I would like to give some consideration on the preservation and development of Nusantara Heritage in the modern globalization.

<sup>1</sup> (Acri 2015: 261)



## 2. Discussion

### 2.1 Siwa-Buddha concept in Java and Bali as a Nusantara Heritage

As mentioned above, Śīwa-Buddha is the basic concept in the present Balinese Hinduism. This concept was originated in old Java. It was found at the kakawin *Sutasoma* written by Mpu Tantular under the Majapahit Kingdom in 14<sup>th</sup> century in east Java. The 139<sup>th</sup> chapter of *Sutasoma* tells the sameness of both theories of Buddha and Śīwa,<sup>2</sup> “*bhinneka tunggal ika*,” which became the motto of the Indonesian Republic. Before *Sutasoma*, the mixture or coexistence of Hinduism and Buddhism was already found in the religious literatures such as *Sang Hyang Kamahāyanikan* (SHK) compiled in Java. In SHK, Buddha (or Diwarūpa) was also called Paramaśīwa. Balinese Hinduism followed the Javanese concept. Here, we should think that this coexistence of two religions is coexistence of Hindu Śaivism and Tantric Buddhism especially.

Actually, this kind of coexistence of Śaivism and Tantric Buddhism was also found in Indian subcontinent in 11-12<sup>th</sup> century. Both Śaiva ascetics called ‘Nātha’ and Tantric Buddhist yogins called ‘Siddha’ practiced Haṭha-yoga aiming mokṣa. In the Kathmandu Valley of Nepal, there is the Buddhist temple called ‘Seto (white) Matsendranāth.’ The main deity of this temple is a white Avalokiteśvara (Lokeśvara). However, this Buddhist deity is also regarded as Śaiva saint named Matsendranāth who played an important role in Northern India in 11<sup>th</sup> century. We can see the synchronic phenomenon in Indonesia and India. But in India and Nepal, the concept of Śīva-Buddha was not born. Thus, this concept is particular to Java and Bali.

### 2.2 Embodiment of Śīva-Buddha concept

Next here, we shall see some examples of coexistence of Śaivism and Tantric Buddhism at the temples in Java and Bali. Candi Jago was founded at Malang, East Java in 14<sup>th</sup> century. This temple has the reliefs illustrating Hindu stories such as *Arjuna Wiwāha* and Kṛṣṇa stories. Besides those Hindu stories, Buddhist story like *Kuñjarakarna*<sup>3</sup> is also found. Furthermore, the statue of Amoghapāśa Lokeśvara was put at its precinct. Amoghapāśa Lokeśvara is a Bodhisattva that appeared in the Indian Tantric Buddhist literature compiled in about 7<sup>th</sup> century. This deity particular to Tantric Buddhism is found along with Hindu deities in Candi Jago temple.

We will shift our gaze to Bali. In the Pura Puseh at Batubulan, Gianyar, we can see eight statues on the wall of the temple: (1) Kala, (2) Sambu, (3) Bayu<sup>4</sup>, (4) Buda, (5) Indra, (6) Wisnu, (7) Buda, (8) Brahma. Of those eight, two statues are Buddhas, and the other six are Hindu ones. (1) Kala (Skt. Kāla) has the different form from Bhutakala in Bali, and it is

<sup>2</sup> Aoyama (1986: 14) Also see (Kinney 2003: 24)

<sup>3</sup> (Teeuw & Robson 1981: 5) also tells that the story of *Kuñjarakarna* belongs to the living cultural heritage of the people of Java and Bali.

<sup>4</sup> Under this statue, there is the inscription of ‘Bayu’ (Sanskrit: Vāyu) in Balinese letters, but this statue should be identified with goddess Durgā from the point of view of iconographical feature. See (Yamaguchi 2016)

rather similar to Indian Kāla who is identified with Śiva. (2) Sambu (Skt. Śambu) is also identified with Śiva. And two statues of Buddha have the forms similar to the statues found in Borobudur temple in central Java. In the Pura Puseh at Batubulan, we can see the merging of Hinduism and Buddhism. Pura Ulun Siwi in Jimbaran shows another example of coexistence of two religions. The central *meru* has two doors. One of them is for Śiwa and the other is for Buddha.

Coexistence of Hinduism and Buddhism is not only found in temple architecture or icons but also found in the rituals. There are the priests called 'Pedanda Buda' in Bali and they take part in the festivals at Hindu temples. In Karangasem, there is a Buddhist community called 'Bodha Kling.' Hooykaas (1963) reported about the texts used by the Pedanda Budas in the rituals. Those texts contain many Sanskrit mantras that are easily recognized to be originated from Indian Tantric Buddhism. In the present Balinese Hinduism, not only the priests like pedandas or pemangkus, but also ordinary people recognize the concept of Śiwa-Buddha. Those examples mentioned above are the visible embodiment of the concept.

### **3. Ancestor worship in Balinese Hinduism**

Balinese rituals are classified into five categories: (1) Dewa yadnya, (2) Manusa yadnya, (3) Pitra yadnya, (4) Bhuta yadnya, and (5) Rsi yadnya. Among those, (3) Pitra yadnya is the ritual for ancestors. In Pitra yadnya, Balinese Hindus send off the dead family member in *Ngaben*, and make him or her 'ancestor' from the deceased family member by performing the following rituals like *Nyekah*. In Bali, every Hindu family has the house temple inside their property. There are the shrines where the deified ancestors reside. Every day, people worship the ancestors with the offerings there. Ancestors are considered as equal to the deities who protect and empower the people. Even in Manusa yadnya, for example, the ritual for three-month baby (*Telubulanin*), the parents and family members worship the ancestors as well as gods at the house temple in order to ask them to protect and empower the baby.<sup>5</sup>

Indian people also worship the ancestors. However, ancestor worship is not so important as the worship of gods there, and the ancestor is not regarded to be equal to the gods like in Bali. The cult of deified ancestors, especially the deification of the kings, already existed in the early East Javanese period.<sup>6</sup> The importance and sacredness of ancestors in the present Bali is the absorption of an indigenous element by Hinduism, which was done through old Java.

### **4. Conclusion**

As mentioned above, old Javanese and Balinese people imported the Indian religions such as Hinduism and Buddhism. However, they, not only imported them but also transformed them according to their own culture. The merging of Hindu Śaivism and

<sup>5</sup> See (Yamaguchi 2015)

<sup>6</sup> (Kenny 2003: 25)

Tantric Buddhism was the synchronous phenomenon both in India and Indonesia. However, the concept of Śīva-Buddha is particular to Java and Bali, which is not found in India or Nepal. And the ancestor worship is also the result of absorption of indigenous element by Indian religions. Those two elements are the important characteristics of Balinese Hinduism as the Nusantara heritage.

Now Indonesian people confront with the modernization or globalization. Religious culture is based on the social community. If the society will change its structure, there is the risk that the culture itself would decline or disappear. By the way, it is said that Japan is the only country which succeeded in the modernization in 19<sup>th</sup> century among Asian countries. The following is just my opinion. At that time, keeping aside their own community, Japanese people thought about what was the best for their country in every factor, such as politics, industry, education and so on. Here, 'Japanese people' doesn't mean only politicians but also ordinary people. At that time, the people in the country side were still very poor, but probably they had the awareness of 'a nation,' which is one of the most fundamental concepts in modern times.

We will go back to the issue for Indonesia. I don't think the people should abandon their traditional society and culture. However, I think that people should judge the order of priority in every social and cultural element, thinking their nation, Indonesia first. I mean that people should think what is the best for their nation first, thereafter for their area or community. In order to realize it, we should examine the meaning of 'Nusantara' again. In modern sense, *Nusantara* is not the aggregation of various islands, but one political, social and cultural whole that contains diversity. Keeping in mind the matter mentioned above, we should think which culture should be maintained for the nation and its people as the Nusantara Heritage.

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## PARTICIPANT'S PAPERS

## **BALAGANJUR MUSIC PROCESSION TOWARD ESTETIC PRESENTATION: LOCAL DYNAMICS IN GLOBAL ERA**

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### **ABSTRACT**

This paper highlights *Balaganjur* phenomenon in Bali that experienced a rapid change from the music of the procession to the music of aesthetic presentation. *Balaganjur* in dynamics writhe and able to serve the performance of art that was originally domiciled as accompanist (back stage) but now as spectacular entertainment (front stage). Through the design of qualitative research methods with ethnomusicological approaches, this study resulted in the finding that the ideological spirit behind *Balaganjur* revival is influenced by competitive pride, locality politics capable of generating innovation and endless creativity. Continuous innovation produces shapes of change in *Balaganjur*'s creation with the intricate complexity of the instrumental *Balaganjur* into a dance *Balaganjur*. The forms of change are examined through aspects of the physical form of instrumentation, compositorial form, musical form and presentation form.

**Keywords:** *balaganjur*, local-global dynamics.

### **Introduction**

One form of Balinese *gamelan* as a cultural heritage since ancient Balinese era which is now experiencing rapid dynamics is *Balaganjur*. *Balaganjur*'s recent performances are amazing not only from the auditive aspect of the composition, but also from the aspect of musicians' visibility, instrumentation, engineering, dressing, and presentation techniques that gain an increasingly enthusiastic audience support. In the contestation of Balinese music events, *Balaganjur* has now gained a special place among Balinese music lovers.

Based on several written sources it is stated that *Balaganjur* was originally called *ganjuran*, as mentioned in *Negara Kertagama* book. The word *ganjuran* means music procession (Bandem, 2013:27). The term *abanjuran* or *aganjuran* is said to have appeared in XI century on the reign of King Marakata Pangkaja Sthanatungga Dewa (1022-1026). This term according to Bandem allegedly equal to *Balaganjur*, *kalaganjur*, *bebonangan* or *peponggangan* (2013:56). *Ganjuran* is an early form of *Balaganjur*. It is called *Balaganjur* because it relates to music as escort troops (lines) to the battlefield. *Kalaganjur* relates to music accompanying *mecaru* ceremony in relation to *nyomya Butha Kala*. It is called *bebonangan* or *peponggangan* because the instrumentation is dominated by *bonang* or *ponggang* instrument. The term *bebonangan* mentioned in the *lontar* of *prakempa* that the completeness of the instrumentation is quite different from *Balaganjur* now. In addition there are *berpencon* instruments there is also a melodic holder instrument that blends like *jublag* and *jegogan*. It is called *peponggangan* because its instrumentation is dominated by *pencon* or *ponggang* instrument.

An interesting phenomenon in *Balaganjur* is the musical flexibility that is able to exist throughout the ages, since ancient Balinese era, Bali *madya*, and modern Bali. As a cultural heritage of archipelago music since ancient Balinese tradition, *Balaganjur* able to take part in various cultural activities both socio-cultural, socio-political, and socio-religious. *Balaganjur*'s socio-cultural relevance to social and cultural events such as ritual procession, cultural parade, accompanying *ogoh-ogoh* attractions, and kite competitions; *Balaganjur*'s socio-political spirits are being encouraged to parade prospective leaders' registration and accompany the attractions of protesters such as the protest of reclamation; Socio-religious accompanied *ogoh-ogoh* parade on the day of *penggrupukan*, accompanying the *melasti* ceremony, *peed* (*deeng*), *Majenukan* (*Dewa Yadnya*), accompanying *tawur* ceremony or *Bhutayadnya*, and accompanying the parace of *Ngaben* ceremony procession (*pitrayadnya*).

In contrast to the local context, *Balaganjur*'s world music contest is able to be collaborated with Western music for aesthetic presentation art presentations in the local context of the final assignment of ISI Denpasar students' work or in a global context such as the *Megalitikum Kuantum* event, accompanied by Dewi Sandra singing at stage of *Garuda Wisnu Kencana* in 2005. Now in its development then through various competitions such as *parada* and competitions in various levels such as *Porseni Desa*, *Porcam*, *Pekan Seni Remaja (PSR)*, *Puputan Badung*, district/city anniversary and Bali Art Festival (PKB), *Balaganjur* not only appear as accompanist (backstage) but instead performs in front stage as a presentation of aesthetic music presentation packed with aesthetic values. *Balaganjur* presentation is more interesting, attractive, and fascinating and even able to draw the attention of various circles. Now *Balaganjur* performance, especially in the context of *parada* or competition seemed to have magnet that is able to invite the attention of the community to watch the show that is elegant, dynamic, attractive, and full of high spirit of music. The increment of society appreciation towards *Balaganjur* is not separated from the spirit of innovation from various components of art and cultural thinkers who feel the *wiring*, *jengah*, (compettif pride) and embedded jargon ideology of "*Ajeg Bali*" so as to spread *taksu* which produce allure for all people. *Balaganjur* appear full of vitality energy that is channeled from the *ngunda bayu* process with the support of high skill(virtuosity) level.

*Balaganjur* musicality shows evolutive dynamics. Moving from a simple melody pattern, *Balaganjur* gradually wiggling to become one of the music genres of Bali that has a high level of complexity, to meet the demands of music performance that is not only skilled, but also must still consider the competence to perform, and appearance. Skilled means *Balaganjur* music player must have adequate technique (skill). Agile, swift, deftly responds to the dynamic, fast and loud movement of the song flow. It takes musical sensitivity to play not only to memorize the part of the instrument that is played but also must be able to hear and feel the other parts of the instrument. Perform means a player must be full of confidence to show his ability both individually and in groups. Appearance is able to present the rhythm of music in accordance with the characters, themes carried, tidiness, mastery of dynamics, and constant energy arrangement so that the appearance can bring *taksu* that can captivate and "hypnotizing" (riveting) the audience.

A performing arts show like *Balaganjur* is not just performing on stage, but there must also be a good technique, skilled in playing instrument and no less important is performance that is really capable of stunning, enthralling and fascinating attraction.



With such views, besides the presentation of music that is pleasant to be heard audiotively but also visually attractive (Sudirga, 2017:22). For that purpose, innovations in various aspects such as instrument settings, costume arrangement, cosmetics, lighting, sound system, movement and stage decoration become an integral part in order to produce an impressive esthetic success.

Based on the description, this article want to discuss two things: (1) what ideology affect *Balaganjur* performance; and (2) how the changes are taking place in *Balaganjur*.

## **Discussion**

### **Competitive Pride.**

The Balinese have a concept to cultivate innovative works through the ideology of *jengah*. According to Mantera (1993:17), *jengah* are the dynamic properties possessed by the Balinese people, a process or motion that became the base of all changes in the life of Balinese people. "If *taksu* has a meaning as cultural creativity, then *jengah* is a dynamic trait, a spiritual movement that becomes the base of all changes in people's lives".

Conception of *jengah* is capable of burning the motivation that almost/always appears as the motto in every competition. In this context, *jengah* become the motivation to excite, in addition to pumping the spirit of someone who is pouted to rise and "burned" his emotions, growing strong to achieve goals. In this context, the concept of *jengah* is often based on a sense of *wirang* (defending) against cultural identity or regional fanaticism. Giddens (2000:34) states that although globalization tends to bring a trace of politics and power from the West that can weaken local culture, but at the same time raise it back. Its reality in Bali also emerged in so-called glocalization. The process of localization is wriggling in the wake of globalization. *Ajeg Bali's* ideology as a local politics is able to arouse the awareness of Balinese people. It is believed that local principles and systems related to strengthening Balinese cultural values must be updated in accordance with the needs of contemporary society, meaning that local systems should be given new breath. Thus localization is a movement to maintain and develop systemic and planned local values. The excitement of the Balinese community in the frenetic activity of *Balaganjur* also shows a tendency to bring up local identity as a local value-versus global value or as an attempt of traditionalization in the era of modernization. Balinization in the era of Globalization. There is a mutually attractive dialectic between traditional culture and modern culture. As global cultural flows urged and choked it, Balinese culture continued to react and even wanted to show its existence in a global cultural battle. Observing the paradigm of thinking like that ideology of *jengah* in the context of *Ajeg Bali* is quite efficacious, in reality *Balaganjur* find the spirit of awakening.

The ideology of *Balaganjur* innovation is more prominent in an effort to respond to boredom, and resistance to establishment in an illusive way so that the created forms are full of sensations, strange, sensual and unusual surfaces (Piliang 2003:223). Thus the ideology embedded in the *Balaganjur* gamelan innovations are:

- (A) Giving life and actuality to traditional music;
- (B) Finding an adaptive *Balaganjur* identity and identity;
- (C) Lifting *Balaganjur* in global music competition contestation.

The dynamic social life of Balinese society is always changing both in micro and macro scale very fast. The changes that occur are caused by the shift of ideas that always occur at every turn of the generation that always wants a change of paradigm of thought or desire to show its own history. In the world of Balinese music, artists always try to show a renewal (innovation) in the aesthetic concept, thus enriching the imagination spaces as a new offer in the enjoyment of traditional musical works (Sudirga, 2017:1).

#### **Forms of Changes in *Balaganjur***

For Balinese people, traditional and modern art is allowed to live side by side (Dibia, 1999:7). Both art forms of different backgrounds are given portions and places according to function and sifatnya (text and context). That is, although the Balinese are very fanatical about their traditional arts, they can accept and appreciate new and innovative works. The art of ritual and aesthetic art of presentation is stretched according to the place or space, time, and context of each. A critical attitude or resistance to a thought labeled with stereotypes is indispensable to a civilizational dynamic in order to avoid stagnant thinking patterns. Reinterpretation and reorientation like this that encourages progressiveness so that life art is not stagnant. In line with this view, some forms of change in *Balaganjur* can be observed through:



Picture: *Balaganjur* in the context of Ogoh-Ogoh parade (Doc. Sudirga 2017)

#### **a. Physical Form Changes**

The physical form of *Balaganjur* instrument can be grouped into *ponggang* and *bonang* melodic instruments, ornamentative instruments of *cengceng kopyak* with *kendang* as *pemurba*. The instrument of the regulator of *matra* (colotomic) that is laughter, *kajar*, *kempli*, *bebende*, *kempul* and *gong* (Arya Sugiarta, 1993:40-43). There is now a tendency to use larger instruments such as *kedang cedugan* diameter 31-32 cm, *keceng kopyak* size 24-25 cm, as well as other instruments such as *kajar*, *kempli*, *bebende*, *kempul*, and *gong*. The color of the instrument is not solely golden yellow, but some are black, and the trending color now is *burik* color. The physical form of the mini-*Balaganjur* ensemble has now grown in a moderate to colossal ensemble. Initially *Balaganjur* physical form is dominated by the instrument (percussive) *pencon* so called *bebonangan* and pair of *kendang cedugan*. Now added with inflatable instruments such as flute and *pereret*, shake instruments like bamboo *angklung*. Basic instruments such as *reyong* and *kendang* are added with similar instruments of different sizes, and also added tambourine. According to Yudarta (1994:29) the emergence of Adi Merdangga as a form of new show seems to have a positive impact on the development of *Balaganjur*.

#### **b. Composition Changes Form**

Composition form originally derived from the concept of *triangga* that is *kawitan*, *pangawak*, and *pangecet* or *pakaad*, with a simple structure is now developed from the pattern of *gegilakan* with *gilak pemalpal*, *gilak pengadeng*, and *gilak pangecet* with ornamental touch enriched with *jejagulan* motifs. The melodic pattern structure is also developed with melodic rhythmic *isen-isen*. The size of the song is usually a repetition of the count of 8 knocks (*ostinato*), now processed with unusual counting patterns such as counts 3, 6, 7, 9 or 15. For the creative composer despite using even counts but placement accentuated different rhythm patterns resulting in an unusual musical impression.

Things that are quite prominent in the composition change is the orientation of changes from the instrumental composition to *Balaganjur* dance. If since 1984 there has been a musical processing that leads to *Balaganjur* dance accompaniment as well as in packaging Adi Merdangga, since the 2000s developed into *Balaganjur* dance. This means that *Balaganjur* composition is not just as an object of accompaniment but the players themselves play a musical instrument while dancing. It is not enough for *Balaganjur* player to just memorize the parts of the structure of the composition, but also must be good at presenting with movements that presenting a musical attraction that is pleasing to the eye and pleasant to hear. This demand becomes a new tendency in *Balaganjur* compositoris. It is not easy to play a musical instrument while dancing with the complexity of the work that requires full concentration. The composition of songs that traditionally started with drums can now begin with *reyong*, *bende* or *kebyar* together.

#### **c. Changes in Musicality Aspects**

*Balaganjur* forms that are developed by compositoris are *Balaganjur angklung* (*laras selendro*), *Balaganjur pepongangan* (*laras pelog*), *batel bebarongan Balaganjur semaradana* (seven tones *laras pelog*). The shape of the composition is processed from a simple musical pattern into a complicated musical pattern. Within certain limits there is a tendency to explore tones of non-fixed instruments such as laughs, and other non-musical instruments. Lately also appears the tendency of the emergence of processing of vocal elements both pentatonic nuance, diatonic or a combination of both. *Balaganjur* Melodic Pattern Changes that once dominant derived from *pepongangan* pattern has now lead to the tendency of the melody born of the rhythm pattern. Projection of group of instruments such as *kendang*, *reong*, *cengceng* with sound quality and high technique in addition to demanding high technical skills as well as the sensitivity and alertness of mutual response of one group with other groups.

#### **d. Performance Pattern Changes**

The changes in the presentation aspect is evident from the choreography of motion and the floor pattern arranged in such a way, besides beating they also dance and express. To add a vibrant pattern of presentation, *Balaganjur* dance composition also involves dancers and additional properties such as umbrellas, spears (*bandrangan*), cane, and so on. Make up costume, if it used to only wear costume from the fabric now also use *bapang* and *ampok* of skin that is carved. Fashion dressing becomes an important part of attention. The dressing form of a clothing costume that was originally modestly dressed *adat madya* now has been developed with dress makeup with knick-knacks accessories are memorable luxury. The shape of the presentation can be seen in the following picture.



**Picture: *Balaganjur* Aesthetic Presentation of Tabanan Ambassador "*Ulah, Elah, Alih, Aluh*" in *Balaganjur* competition PKB 2016**

Bandem (2013:96) states that in the development of contemporary *gamelan* in Bali has reflected the aesthetic change that is based on Hindu aesthetics into a multicultural aesthetic brought by the influence of global culture in Bali. This is also related to modern lifestyle that emphase more on aspects of glamourity. It is also shown on the decoration of the instrument not only the *Bungan cengceng kopyak* decorated with colored threads, but all kinds of instruments such as *reyong*, *kajar*, *kempli*, *kendang*, *bende*, *kempul*, and *gong* are made with vibrant trinkets. Even *tabuh* tools like *panggul* are also not spared from the impression of this appearance. One proof of *panggul kendang* other than horn materials are also plastered with silver carvings coated with gold.

### **Conclusion**

Based on the above description it can be concluded that *Balaganjur* in its development not only quantitatively but also qualitatively. The changes of composition, musician, technique work, musicality, dressing and presentation orientation that is adaptive and innovative make *Balaganjur* still exist along with the flow of change. Impressive appearance of *Balaganjur* invites magnetic attraction to enthusiastically watch its elegant, dynamic, attractive, and full of musical spirit based on the power of inner power (*taksu*) that generates allure for all. *Balaganjur* appear full of vitality energy that is channeled from the *ngunda bayu* process with the support of high skill(virtuosity) level. *Balaganjur* is a musical genre of procession that is now transformed into aesthetic presentation music as a strength of local identity in a global music battle in other words, modernization in the era of globalization that is full of innovation and aesthetic wealth changes through the spirit of continuous creativity.

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## **GANDRUNG REMBAK: NUSANTARA SPIRIT IN THE FLOW OF GLOBALIZATION**

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### **ABSTRACT**

*Gandrung* dance is generally known to exist in Banyuwangi, but in truth this dance also exist in Bali and Lombok. Particularly in Lombok, *Gandrung* dance can be grouped into two major groups namely first, *gandrung* tradition that danced by one dancer only in the performance, second *Gandrung Rembak* dance performed by several dancers in each performances. The existence of *gandrung* dance in Lombok cannot be separated from the relationship between Java, Bali and Lombok in the past. The relationship of the three regions then caused the spread of *Gandrung* Dance especially to Lombok. After being in Lombok *Gandrung* dance then adjusted to the culture of the *Sasak* tribe so as to produce various types of *gandrung* dance, one is the *Gandrung Rembak* Dance. *Gandrung Rembak* dance appears as a reaction from traditional *gandrung* dance at the beginning. Then, due to cultural changes, especially beliefs from Hinduism to Islam, causing *gandrung* tradition experiencing stagnation. This situation then causes *gandrung* artists to innovate by bringing up a profane *gandrung rembak* dance that can be performed in daily activities such as welcoming guests, performance for tourism, weddings and other traditional events. The shift became one way of society to maintain the existence of *gandrung* dance in society in the middle of globalism flow enhancement. In addition to functioning as a defense, *gandrung rembak* dance is also filled with the spirit of the archipelago, among others, historical value, aesthetic value, ethical value, the value of pluralism and the value of nationalism. The value is seen from the journey of history, the movement and its meaning that the terms of beauty and value education. Then have a goal to maintain differences in unity in accordance with the philosophy of the nation of Indonesia is *Bhineka Tunggal Ika* to nurture the attitude of nationalism amid the rapid flow of globalization.

**Keywords:** *Gandrung Rembak* dance, nusantara spirit, flow of globalization

### **INTRODUCTION**

Indonesia has a very high cultural treasure, as evidenced by the existence of art, customs, and religions. The existence of the culture must have a long historical background. This can be seen from the existence of various influences in the culture style in Indonesia one of them in the field of art, especially the art of dance. The art of dance as an expression of the soul in living a meaningful life in community. As explained by Joan Kealinohomoku (in Sutrisno, 2005: 73) believes that dance is culture and culture is dance. That opinion explains how the relationship between culture and art as two things that are complementary and inseparable. Because in truth the whole configuration of art aesthetics is a cosmic relationship, entertainment, ritual, power, manners, prayer, welfare, and so forth. The whole meaning has a profound meaning not merely non-



meaningful gestures. This applies to all arts including *Gandrung Rembak* dance in Lombok.

*Gandrung rembak* dance is also an integration between aspects of the subject of the perpetrator, such as the meaning of consciousness, action, habit, way of thinking, and set of norms. In addition, in the context of artistic creation according to Dibia (2012: 169-170) also must consider three important aspects of art that is **first**, the Hindu philosophy of *satyam* (truth), *shiwam* (holiness), and *sundharam* (beauty), which became the foundation of Balinese art and culture. Without prejudice to freedom of expression and creativity in every individual performing arts. **Second**, the concept of *desa mawa cara* that in every village area has different customs situation and condition. **Third**, people have been said to be very fanatical about their traditional cultural values. Or in other words on the stage the dancers are communicating and composing something to convey to the audience. The values conveyed can be seen from the purpose of performance, the form of motion, the form of accessories and the stage layout. In the development of *gandrung* dance in general and *Gandrung Rembak* dance in particular undergo various changes in accordance with the cultural spirit that developed in his time.

Globalization now also has a very wide influence on all aspects of community life including *gandrung* dance. This is seen from how *gandrung* dance has started to get less opportunity for performing. It is therefore interesting to examine how the development of this *Gandrung Rembak* dance at the beginning of its emergence, the existence amidst the increasingly strong flow of globalization and the spirit of value contained in it so it can still survive to this day. The whole aspect is discussed in more detail in the following description.

## RESEARCH METHOD

This study uses a qualitative approach that aims to determine the development of *Gandrung* Dance in Lombok, especially *Gandrung Rembak* dance facing the flow of globalization. Datas were collected through interview techniques, observation, and document studies. Then the data that has been collected is analyzed with the theoretical framework that has been compiled before so it can present a work that is critical and holistic with its interactive analysis by Mile and Huberman (1992).

## DISCUSSION

### A. History of *Gandrung Rembak* Dance in Lombok

Sejarah perkembangan tari *gandrung* di Lombok dapat dipahami dari penjelasan I Wayan Kartawirya dalam Yaningsih dkk. (1994: 14) dengan tegas mengatakan seperti di bawah ini.

The history of *Gandrung* dance development in Lombok can be understood from the explanation of I Wayan Kartawirya in Yaningsih *et al.* (1994: 14) that firmly says as below.

“... *Gandrung* dance indeed comes from Banyuwangi and through Bali continues to Lombok, considering the existing relationship between North Bali with Banyuwangi, among others, trade relations. The proof of that relationship continued in the reign of the Dutch recorded in *Indische Staatsblad*, Number 123, Year 1852, which governs the former Dutch East Indies government. There mentioned that the island of Lombok including Residency of Bali and Lombok with the first capital of Banyuwangi, then moved to Singaraja”.



The description above proves that *Gandrung* dance is a dance art that originally developed in Banyuwangi. But along with the political changes that the control of the area of Bali and Lombok in the kingdom also have an impact on the spread of *gandrung* dance. The situation was then reinforced again when the Dutch was in power in Indonesia which makes the area of Bali and Lombok in one Residency Bali-Lombok. The political development then caused the existence of artist from Bali who revives *gandrung* dance in Lombok, he is I Gusti Putu Geria who became Resident Assistant. Once I Gusti Putu Geria once had a party/crowd in Mataram. He brought a team of art from North Bali (Singaraja) to Mataram, among the arts are *gandrung* dance. The situation then causes *gandrung* dance to flourish (Trisnawati, 2016).

In the next period the spread of *gandrung* dance in Lombok is quite evenly. It is seen from the presence of *gandrung* dance in Suweta, Bertais, Batuaya, and Narmada. Furthermore, in eastern Lombok, such as Sukadana, Kitang, Suradadi, Kutaraja, Lendang Nangka, Sukarara, part of Mantang, Rarang, and some Sakra. As written by Yaningsih (1994) through the spread of this then came the organization that preserves *gandrung* dance in Lombok, for example "*Panti Karya Tari*" organization in 1963 in Batuaya renamed to "*Sad Guna Gita*" in 1971; "*Sekar Wangi*" in Dasan Tereng, Narada Sub-district; "*Dana Bakti*" organization in Dasan Palung, Suwangi Village, Sakra District, and others. The presence of the organization also has an impact on the emergence of "sect" in *gandrung* dance, such as *Gandrung Bertais* from Bertais area; then in Dasan Tereng who want to maintain the authenticity of *Gandrung* dance tradition consisting of *Tangis* (a kind of intro before *bapangan*, performed while dancing and singing), and *rereng manis* (a part of *bapangan* that is performed by sitting while dancing and singing. *Bapangan* is a phase in *gandrung* dance, that the dancers introduce themselves to the audience (Yaningsih, 1994: 16-22).

The development in the next period is a shift from the aspect of dancers originally *gandrung* dance is a single dance danced by a dancer only, then developed to be danced by a group of dancers. This is what distinguishes traditional *gandrung* dance (single dancer) and *Gandrung Rempak* dance (*gandrung* group dancers). This development cannot be separated from the negative view of the Sasak society against traditional *gandrung* dance, so to eliminate the stereotype came this *Gandrung Rempak* dance. Both types of dance also generally have a different function and purpose if *gandrung* dance tradition has a religious function as a form of gratitude to God after the harvest. While *Gandrung Rempak* dance is more on socio-economic functions in the form of performance that aims to entertain such as guest reception, entertainment customs, tourism and so on (Trisnawati, 2016a).

#### **B. *Gandrung Rempak* Dance in The Middle of Globalism Flow Vortex**

*Tempus mutantur, et nos mutamur in illud* which means the times change, and we change with them. The Old Latin proverb probably still found its actualization until now (Sutrisno, 2005: 7). Times change and the ways humans express themselves, trace the search for meaning about who they are, others, and themselves with others (society) also change. That's what happened to the *Gandrung Rempak* dance that began to experience a shift that Spivak (2001) called to be a subaltern among the great currents of global culture as a result of globalism.

To overcome the marginalization, then *gandrung* art adaptat by doing collaboration with a profane art. It means that *Gandrung* Dance especially *Gandrung Rembak* is tailored to the needs and situations that exist today especially in the field of tourism. In other words *gandrung* dance is now beginning to shift from the beginning of its appearance. Shifting shapes can be seen from the procession before the play, if before the stage the dancers or *gamelan* players have to ask permission to the ancestors, but not now. The functional shift from dance to the embodiment of gratitude due to the harvest, to a mere entertainment dance. Sacred values have begun to be abandoned, dancers pursue more economic value in the form of payment received. This means that there is an artistic consumerism that will create duplication of art for tourism purposes (Ruastini, 2012; Soedarsono, 2002).

This is where Bakker's view begins, namely, "The development of artistic life reveals yet another aspect of the struggle between tradition and innovation" (Bakker 1984: 23). Innovation sometimes does marginalize tradition. The various demands and interests that must be fulfilled seem to make the tradition side ranks second. Entertainment, the kitchen needs for the dancers, and the pretext of cultural preservation, turns *Gandrung* dance that is now widely displayed in Lombok began to come out of the grip that has been outlined. Innovation does bring consequences, in this case there is a shift in tradition to modern values. Sodarsono (2002: 271) explains that performing arts now as art by metamorphosis are no longer art by destination. This means that the performing arts are now metamorphosed to meet the needs of the audience is no longer created to meet the needs of the artist's community.

### **C. Spirit of Nusantara in Gandrung Rembak Dance**

Spirit according to *Kamus Besar Bahasa Indonesia* (2017) means passion or psyche; lives; soul. Next, *nusantara* refers to the motherland of Indonesia in the past known as that name before becoming Indonesia. So the spirit of *nusantara* is the values contained in *Gandrung Rembak* dance that can be implemented in guarding Indonesia based on the ideology of *Pancasila* and the 1945 Constitution. The spirit or value of the archipelago in the *Gandrung Rembak* dance as performance art can be seen from various aspects, namely:

#### **1. Historical Value**

Viewed from the historical development of *gandrung* in Lombok which shows that *Gandrung* has a long history, especially in explaining how the relationship between Java, Bali and Lombok. This historical spirit must be developed in order to be the guidance of the Indonesian nation today in order to maintain the value of communion and unity amidst the current of globalization and movement to divide the Indonesian nation.

#### **2. Aesthetical Value**

*Gandrung Rembak* dance as a dance has a high aesthetic value which can be seen from various aspects of dance moves, clothing style, stage layout, and *tabuh* accompanist. The whole component is synergistic so that it can produce an art of art filled with high beauty value.

#### **3. Ethical Value**

In addition to the aesthetic value that become the spirit is the ethical value of the norms and customs of Lombok are packaged in the form of *gandrung* dance performance. *Gandrung* dance performances which from the beginning is a form of gratitude for the abundant harvest until the development into a profane dance

as a guest welcome dance has a high ethical value of respecting God and guests who must be treated well.

4. Pluralism Value

Spirit of *nusantara* is the spirit of pluralism that is diversity in accordance with the philosophy of the Indonesia nation *Bhineka Tunggal Ika*. This value is so thick with the emergence of various types of *gandrung* in Lombok with its own distinctive characteristics. This diversity is a potential that can be used as a means to improve the quality of Lombok people life in particular and Indonesia in general through various activities that have a positive impact for the community one of them is tourism.

5. Nationalism Value

The main spirit of importance in *Gandrung Rembak* dance is the value of nationalism. This has been proved by the effort to keep preserving this dance despite getting rejection from some circles of society. The existence of nationalism sense by loving its own culture makes the existence of this *Gandrung Rembak* dance in Lombok continues to exist until now, even will continue to be inherited to the next generation of Lombok nation.

The overall value above is the spirit that became the driving force for the *Gandrung Rembak* Dance. Therefore, as a young generation should continue to preserve and maintain the cultural heritage as a gift that can be managed for the progress and development of the Indonesian nation, especially in the field of tourism (Rustini, 2012; Trisnawati, 2016b).

#### CONCLUSION

*Gandrung Rembak* dance in Lombok today is originally an art that lives in Banyuwangi and Bali then because of political factors in the form of territorial control of Lombok in kingdom era and also Dutch colonialism finally *Gandrung* dance grow in Lombok. In the development of *Gandrung* dance is divided into two groups namely *gandrung* traditional dance and *Gandrung Rembak* dance as a reaction from the negative view of society to the existence of *gandrung* dance by some people of Lombok. The existence of this *gandrung* dance cannot be separated from its ability to adapt to the changing times and globalism with the emergence of *Gandrung Rembak* dance is full of the spirit of *nusantara* that can be maintained and preserve the historical value, aesthetic value, ethical value, the value of pluralism and the value of nationalism. So *Gandrung Rembak* dance today still exist as cultural identity, especially *Sasak* tribe in Lombok.

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## LOCAL CULTURE VALUES FOR THE REORIENTATION OF LOCAL MULTICULTURE EDUCATION

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### ABSTRACT

Information about local culture is the starting point of developing a multicultural attitude of the young generation. An important part of a multicultural education system is how to foster students' sensitivity to the plural society's cultural wealth. This can be done by schools by breaking down the cultural sacs of students and broadening their cultural perspective. Balinese people have local wisdom in the form of traditional art inherent in everyday behavior. The past art heritage is alive, growing and preserved as part of the socio-cultural context of society. In the context of multidimensional, multicultural, and multi-faceted Indonesian society, the values of traditional art need to be put forward. Traditional art is expected to attach brotherhood, friendship, and unity, both micro and macro. Traditional art has the advantage of values; First, traditional art becomes the manifestation of national identity. Awareness and pride in the potential of traditional art will foster self-belief as a cultured nation, to avoid the sense of inferiority and marginalized feelings in global life. Second, traditional art has been tested by time in a very long life process and has become part of the people's network living systems. Third, traditional art can be used as a mediation for the development of the soul function, especially those in contact with the development of the affective domain, namely accuracy, diligence, sensitivity, regularity, and discipline. Fourth, traditional artwork offers a democratic life wisdom, an appreciation of plural and multicultural trends. Fifth, traditional art has wisdom as communication medium to educate or criticize life in more subtle ways. Many of the less polite works are packed so smoothly and symbolically that they do not hurt others.

**Keywords:** Local cultural values, Reorientation, Local Wisdom, and Multicultural Education

### 1. Introduction

Local cultural information is the starting point of developing a multicultural attitude of the young generation. An important part of a multicultural education system is how to foster students' sensitivity to the society's cultural wealth that is plural. This can be done by schools by breaking down student's cultural chamber and broadening their cultural perspectives (Banks, in Sustiwati, 2008). Added by Banks that the main purpose of multicultural education is "To change the whole educational environment in order to be able to promote awards to other cultural groups and enable all cultural groups to experience equality in obtaining education opportunities.

It is undeniable that responsive to culture requires knowledge of culture. Local cultural knowledge (localgenius knowledge) can be understood as local ideas that are wise, full of wisdom, good value, embedded and followed by members of the community. In Balinese society, local wisdom can be found in fairy tales or folklore, songs, proverbs, advice,

slogan, *sendratari* (art of drama and dance), traditional art and ancient books embedded in everyday behavior. One that still lives as a legacy of the past is a traditional art that has its own value context. Traditional art is a representation of a group desire in which the richness of traditions and noble values are imbued by the spirit of togetherness (Suarka, *et al*, 2011:4) which has the advantages of values such as (1) becoming the manifestation of the national identity. Awareness and pride in the potential of traditional art will foster self-belief as a cultured nation, in order to avoid the sense of inferiority and marginalized feeling in global life; (2) traditional art has been tested by time in a very long life process and has become part of the community life systems network. The art of tradition offers harmony of life in line with the life orientation of society and crystallized into philosophy, life view, norm, and etiquette on the society life structure; (3) Traditional art can be used as a mediation for the function of the soul development, especially those in contact with the development of the affective domain, namely accuracy, diligence, sensitivity, regularity, and discipline. These values are really needed in real life to conditioned a relatively orderly community life, in addition to values that intersect with the development of motoric potential; (4) traditional art offers a life of democratic wisdom, an appreciation of plural and multicultural tendencies. With so coaching the life of the traditional arts will at the same time raise the dignity of society life in the local, national, and international dimension, on the awareness of life in a diverse togetherness and in equality. The respect for pluralism in the traditional arts basically has resistance to conflict, and traditional art can serve as a means of social integration when other social institutions have been paralyzed; (5) traditional art has wisdom as a medium of communication to educate or criticize life in more subtle ways. Many of the less polite works are packed so smoothly and symbolically that they do not hurt others

Arts education with multicultural approach according to Gyorgy Kepes as cited by Fisher (1978, in Sustiwati, 2008) has a role to develop the social sensitivity of children, instilling awareness of differences and cultural diversity. Arts education with a multicultural approach is to build, cherish, and foster a sense of pride in pluralist cultural diversity, both culturally owned or other's culture. The paradigm to be developed in multicultural art education should be developed along with the rights and diversity of learners' backgrounds as individuals learning together, should respect mutual tolerance, democracy and harmonious life in diverse cultural societies. James Banks (1979) explains that multicultural education has several dimensions that are related to each other: first, content integration, which is integrating various cultures and groups to illustrate the fundamental concepts, generalizations and theories in or subjects/disciplines. Second, the knowledge construction process, which takes students to understand the cultural implications into a subject (discipline). Third, an equity pedagogy, that is to adjust the teaching method by means of student learning in order to facilitate students' academic achievement which is various in terms of race, culture, or social. Fourth, prejudice reduction, which identifies racial characteristics of students and determines their teaching methods. Then, train groups to participate in sports activities, interact with all different ethnic and racial staff and students in an effort to create a tolerant and inclusive academic culture.

The learning of dance in elementary school relates to the 2013 Curriculum (K-13) of the material orientation related to the characteristics of students, leading to aspects of local culture and the values of the *Nusantara*. The basis of the local culture and the nurturing values that have been grown from elementary school are expected to form personal

values that include (a) demonstrating a positive understanding of self and confidence. This is the result of a positive personal formation. All ethnic dance performances in Indonesia show a positive personality pattern, that is gallantry, courage, tenderness, or loyalty; (b) shows the ability to interact with others and the environment. This is the result of the formation of social values to realize that life is a process. The kind of regional ethnic dance in Indonesia shows a process to reach a truth, that is, about evil will end in defeat, good will attain nobility; (c) show coherent thinking. This shows the value of the process toward the results achieved. Ethnic dance in Indonesia has a conceptual basis. There are values of thought, logic, and rationality; (d) communicating effectively, this shows that intellectual selection and sorting is a human potential that is capable of achieving a level of quality of life. Ethnic dance in Indonesia basically has the potential as a medium of communication, not only communicate between humans, but also as a medium of communication with the spirit and the universe; (5) accustomed to a healthy life, this is the value that leads to an appreciation of life, so that life has important meaning. Ethnic dance in Indonesia addresses the basic formation and maintenance of the body, so as to maintain the beauty, strength and dexterity; (e) shows physical maturity. It is a value that values the function of the body/body as a medium for attaining the skill level. That this life will be confronted on a number of jobs. All types of ethnic dance in Indonesia are derived from the results of discipline and hard work, because in it has a concept of high aesthetic value.

## 2. Research Methods

This research is a developmental research, through the stages of research to identify local cultural knowledge (localgenius knowledge), especially the traditional arts associated with the theme as a binder of the relationship between one subject with other subjects in the 2013 Curriculum in Elementary School. This data is obtained through: observation, interview, documentation and directed discursion. Data analysis method used descriptive analysis through three activity path that is data reduction, data presentation, and verification or withdrawal of conclusion. To obtain validity of data or valid data used triangulation, reference material, and hold member check. Furthermore, the result of identification of Balinese traditional art as representative of several districts in Bali, among others (1) *Gebug Seraya* is a traditional art of Karangasem Regency (representing East Bali); (2) *Med-medan* is a traditional art of Denpasar City (representing South Bali); (3) *Megoak-goakan* is a traditional art of Buleleng Regency (representing North Bali) and (4) *Makepung* is a traditional art of Jembrana Regency (representing West Bali), selected *Magoak-goakan* art tradition for the development of dance teaching design in elementary school is adjusted to two themes namely the theme of "Living in harmony" and the theme of "Proud as the Nation of Indonesia" on the subjects of art and culture in the 5th grade of elementary school (Curriculum-13).

Contents selection of learning the art of *Magoak-goakan* tradition, based on several reasons, namely: (1) in terms of artistic, *Magoak-goakan* can be cultivated into a dance; (2) philosophically, *Magoak-goakan* contains nationalist value, that is, the people willingly help their leader (King) to defend his country; (3) in terms of structure, motion and ideas, can be highlighted or displayed heroic nature, have spirituality value (there is belief, have spirit) when staged will make environment in conscious society (awareness and enlightenment); (4) in terms of character education, *Magoak-goakan* educates people to maintain unity and unity, strengthen identity, respect, confidence, strengthen identity.



This is seen in the wise nature of the King against his subjects; (5) In terms of cultural strategy, *meogoak-goakan* as an ancestral culture can be preserved and developed by making the dance in order to compete and live in the global era; (6) in terms of religious magic, *Magoak-goakan* is highly valued in ceremony (Hindu ceremony), because there is a belief if not staged will happen something that is not desirable; (7) in terms of ethics, logic, aesthetics, practical, *Magoak-goakan* still (appear) densely in Buleleng society.

The selection of the theme "Proud as Indonesia Nation" is based on the phenomenon that the sense of nationalism and love of the motherland is running out. The presence of an attitude of indifference from some citizens leads to a lack of sensitivity to threats that could jeopardize the stability and integrity of our country. This ignorance can be seen in the fewer students knowing and studying their cultural arts, the fewer students who know the name of the hero, the less it feels the school performing the flag ceremony. Certainly a joint duty to reinvigorate the love of the homeland that is increasingly thundering from the citizens of Indonesia so as to grow the willingness of every citizen to participate in efforts to defend the country.

The values of state defense developed in the framework of national defense, among others (1) the value of loving motherland, that is to know, understand, and love the national territory; guarding the land and yard as well as the entire space of the territory of Indonesia; preserve and love the environment; contribute to the progress of the nation and state; maintaining the good name of the nation and state and proud as the nation of Indonesia by being alert and ready to defend the country against the threat of challenges, obstacles, and disturbances that endanger the survival of the nation and the country from wherever and by whomever; (2) The conscious value of the nation and the state, by fostering harmony to maintain unity and unity of the smallest neighborhood or family, community environment, educational environment, and work environment; love and preserve national culture and domestic production; recognize, respect and honor the *merah putih* flags, the national symbol and the national anthem of Indonesia; exercising rights and obligations in accordance with prevailing laws and regulations and prioritizing the interests of the nation above personal, family and group interests; (3) Assured value to *Pancasila* as state ideology, that is understanding the nature or value of *Pancasila*, implementing *Pancasila* value in everyday life, making *Pancasila* as the unifier of nation and state, and confident in *Pancasila* truth as State ideology; (4) The willingness to sacrifice for the nation and state, which is willing to sacrifice time, energy, and mind for the progress of the nation and state, ready to sacrifice body and soul to defend the nation and state from various threats, actively participate in the development of society, nation and state, love to help fellow citizens who have difficulty, as well as believe and believe that sacrifice for the nation and the country is not in vain.

### **3. Research Results**

#### **3.1 History of *Magoak-Goakan* Traditional Art**

*Magoak-goakan* name taken from the name of the Crow (dashing *Goak*) that was inspired when this bird was seen its targeting prey. *Magoak-goakan* is estimated to have existed during the reign of Ki Gusti Ngurah Panji Sakti in Buleleng (Suarka, 2011:32). *Magoak-goakan* retell the history of the hero Ki Gusti Ngurah Panji Sakti when conquering Blambangan Kingdom in East Java. Attack of "*Taruna Goak*" to Blambangan using a fleet of boats, sailing through *Segara Rupek* to *Tirta Arum* beach. Balinese troops are very expert to use chopsticks weapons so many fall victim from the troop of *Macan Putih* and

Blambangan Kingdom can be conquered. Blambangan warriors surrendered to *Patih I Gusti Tamblang* and swore allegiance to *I Gusti Anglurah Panji Raja Den Bukit*. After some time in Blambangan, *Ki Gusti Ngurah Panji Sakti* appoint his eldest son *I Gusti Ngurah Wayan* as King Blambangan with 600 soldiers troops (Simpén, 2003: 4). *Magoak-goakan* traditional art has become a folk traditions or villagers of *pakraman Panji Buleleng* which was held on the day *Ngembak Geni* (the day after *Nyepi* holiday) in the field of *pakraman Panji Buleleng* village.

### 3.2 The Function of *Magoak-goakan* Traditional Art

The *Magoak-goakan* art tradition has a role and function in multicultural education that is able to attach brotherhood, friendship, and unity. Some of the functions in question include, ritual function, educational function, entertainment function or performance and growth and development function for children. (1) Ritual function, *Magoak-goakan* this is a benchmark of the people of *Panji Village* to pay homage to King *Ki Gusti Ngurah Panji Sakti* with his troop called *Teruna Goak*. *Magoak-goakan* traditions can be associated with the teachings of Hinduism that is the concept of *Tri Hita Karana* means three harmonious relationships that cause happiness for mankind. For that must be maintained and preserved in order to achieve a harmonious relationship. Three harmonious relationships between man and his creator (*prahyangan*), man with nature (*palemahan*), and man with his neighbor (*pawongan*) (Windia, 2006:26). Implementation of *Magoak-goakan* tradition begins with praying at *Pajenengan Panji* temple to ask for salvation to the Gods and the ancestors, so that people can establish a sense of brotherhood and always preserve the environment; (2) The function of education, namely as a medium for the cultivation of educational values such as: (a) Value of Truth and Honesty. Elements of truth and honesty in *Magoak-goakan* can be seen from the character *Ki Gusti Ngurah Panji Sakti* when he saw his people play *Magoak-goakan*. He promised to give any gifts requested, if the warriors caught the tail (the soldier at the back). After the soldier succeeded, *Ki Gusti Ngurah Panji Sakti* fulfilled what he had said. Honesty and truthfulness of *Ki Gusti Ngurah Panji Sakti*'s attitude can reflect good actions to make himself a trustworthy person in words, actions, and work, both to himself and to others. The attitude of honesty and truth is very important and should be applied to the environment; (b) Value of Anti-Violence. Non-violent actions in *Magoak-goakan* can be seen from the players who run and fall over and over again without anyone feeling disadvantaged, the players also guard the ranks by holding tightly the friends who are in front of it and keeping each other in order not to be separated in *Magoak-goakan*, and this shows the attitude of mutual care. Because violence is strictly prohibited, the non-violent behavior embodied in *Magoak-goakan* dance is very important and should be applied to the people themselves; (c) Values of Virtue or Generosity in *Magoak-goakan* can be seen when *Ki Gusti Ngurah Panji Sakti* see his people playing *Magoak-goakan*, with no shame he directly participate in the game. His society is surprised because this game is usually done by ordinary people, but a king wanted to come play. He is a king who can mingle and be courteous with the community. The generosity of *Ki Gusti Ngurah Panji Sakti* includes character education (*dharmadana*) which should be imitated by everyone; (d) The value of Persistence and Hard Work in *Magoak-goakan* can be seen from the *goak* players running around and eyeing the tail (the rearmost dancer). *Goak* here with effort and perseverance targeting the tail to be caught, and very meticulous in seeing the movements of the tail that always shy away from the pursuit, but the *goak* still rose and the spirit of chasing the tail until it can finally

be caught. Other players are also working hard to block the goats who want to target the tail. The value of diligence and hard work contained in the *Magoak-goakan* can be applied to the community to always strive with hard work and diligence in order to get the results to be achieved; (e) Mind righteousness in the *Magoak-goakan* can be seen from the attitude of social solidarity, the solidarity of the players with agile movements that sometimes run, dance, squat, creep around, turn around, or jump around to keep and maintain sequence to avoid the target of *goak* players, although in the end the tail is caught. The local wisdom of *Magoak-goakan* can provide strengthening values and reinforce current social solidarity behaviors, need to be revived as the foundation for strengthening diversity and strengthening social restoration; (f) The Value of Heroism. Implanting early hero values is precisely followed by a school curriculum that supports the cultivation of these values. Here learners will begin to understand the importance of remembering the services of heroes and applying the noble values of heroes. The hero is very close to the war army who fought to defend the country, defend the independence, keep the security, sacrifice, love the motherland, the same fate has extraordinary philosophical value that makes unselfish, not arrogant and always put the public interest above personal interests and groups. It is said that the great nation is a nation willing and able to appreciate the history of the struggle of its predecessors, therefore the excavation and preservation of traditional arts laden with heroic values continue to be performed and disseminated and actualized by all components of the nation; (3) Entertainment or Performance Functions in *Megoak-goakan* seen that the art of this tradition that is still in demand by Balinese people, especially the District of Buleleng as a medium of entertainment and spectacle that its social life is very strong and can still thrive; (4) Growth and Development Function for Children. The Elementary School period is a period of physical education and sensual vision. At this time the child also likes activities that are physical. Expression and self-actualization is one of the important psychological needs for elementary school children. This aspect can be facilitated through the arts, because each child actually has a creative talent that is brought from birth even though the quality is different from one child to another. The traditional art of *Megoak-goakan* serves as one of the assisting tools to develop children's abusive motor development in running, jumping, jumping, and agility of children and nurturing a sense of cooperation. In addition, this *megoak-goakan* game can train the balance and coordination of children's motion.

### 3. Conclusion

The diversity of local cultural values needs recognition and affirmation for the existence of Indonesian nationality. With regard to the effort of ethnic culture excavation that is filled with noble values of Indonesian culture should continuously be done to enrich the national cultural elements. Excavations can mean digging in order to discover something new, in example from the unknown to be known or from nothing into being. Excavation can also means understanding deeper ethnic culture that already exists, to get deepening, understanding and contextualized meaning contained in it. This appreciation of the culture noble values is expected to help learners to recognize their identity and understand the plurality of national identity. In turn, they will be able to respect differences and diversity, and wisely accept the reality of the cultural plurality of Indonesian society, this is a form of multicultural attitude.

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## **BALINGKANG: DANCE AND DRAMA A COLLABORATION IN BALI A REFLECTION OF MULTICULTURAL PERFORMANCE**

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### **ABSTRACT**

According to the journey and the development of performing arts in Bali, there has been a wide range of collaboration either in the form of intra-cultural and inter-cultural collaboration. It is caused by the culture of Bali is flexible, supple, and adapted that are open and receptive to the influence of cultural elements outside, but through a process of filtering, adaptation, and assimilation in harmonious and dynamic that retains the values of the native culture as identity. The activities and creativities of the collaboration are very famous and popular now day in Bali. It was big collaboration had happened in 2001 which is between the Chinese culture with the culture of Bali in the form of production of the dance and drama performing arts are very harmony, esthetic and philosophical entitled "*Balingkang*". The idea of this collaboration was utilized the old legend of Balinese society that the story of marriage of Balinese King named *Sri Aji Jaya Pangus* with the beautiful and virtuous women named *Kang Ching Wie*, who is the only daughter of a merchant *Kang* from China. This legend until now believed to contain the noble values, such as: to maintain a sense of unity and oneness, to tighten of fraternity in social life, strengthening the sense of togetherness, tolerance, solidarity and multiculturalism. And more importantly, this legend is believed to contain the intellectual and spiritual significance as a source of knowledge and spirituality that can be used as guidelines in daily lives.

**Keywords:** Collaboration, *Balingkang*, intellectual, spiritual and multiculturalism.

### **Introduction**

Collaboration is the act of working together to make on product something for a certain purpose. In term of art performances according to Judy Mitoma, Director of UCLA's Center for Inter-cultural performance, that collaboration comes out of shared knowledge to achieve a goal (Ito, 2004:27). Now day collaboration, specially in the performance art, is very popular. The impact of technological and economic development has also spread globally to the arts. Collaboration is really effective as a cultural exchange whether it is traditional or contemporary performance. "Whatever perspectives artists brought to the collaboration, the process was continually under negotiation in term of artistic vision, process, and final product" (Ito, 2004:27). If we look closer at collaboration activities there are two kinds: first, performance activities between artists in the same country which utilize national cultural values and combine personal styles or regional values we call: "intra-collaboration". Second, collaboration between artists from different countries which utilized and combine global cultures we call: "inter-cultural collaboration". In Bali, there are many examples of both that have been considered successful and appreciated. For example, the legendary intra-collaboration by I Ketut Mario, I Gede Manik, I Nyoman Kaler, and I Ketut Lotring in 1930's. All of them very famous Balinese

choreographers and composer who were fundamentally influential in the development or new work in Bali. these choreographers still exist and are popular regionally, nationally, and internationally.

There are also important examples of inter-cultural collaboration in the same period of Balinese history. In 1928, Walter Spies, who was painter, musician, and theatre artists from Germany, came to live in Bali. During that time he created the *kecak* dance using the Ramayana story. He took the Balinese sacred dance we call: "*sanghyang*" as inspiration to create a collaboration between western and Balinese theatre. They collaborated this piece firstly at Bedulu village with artists from that area, one of who was a very famous dancer who name was Limbak. Walter Spies created the *kecak* dance with Limbak but maintained and respected Balinese cultural values.

As early as 1942, Colin McPhee came to Bali to study and research Balinese music. At that time he lived at Sayan Kedewatan village While he lived in Bali he did collaboration with Balinese composers and musicians. In 1970 there was crucial collaboration in Bali conducted by Sardono. W. Kusumo, a very famous contemporary dance choreographer from Solo (Central Java), who came to Bali to make the collaboration with Balinese artists at Teges, Peliatan Vilage, Ubud, Gianyar regency, Bali province. He created a "*kecak*" dance using many changes like placing dancers in a tree and using naked children as a dancers. At that time many Balinese artists were angry about what Sardono did. In fact, the Balinese government made a statement to prohibit performing that pies whether in Bali or out side of Bali. Balinese artists felt that Sardono was destroying Balinese culture by using naked children as a dancers. In Balinese culture and tradition it is considered taboo to use naked dancers even if children in performance. There are some of the most important collaboration in the history of Balinese performing art. Still numerous other choreographers and composer made collaborations in Bali both in the past or recently which I can not mention one by one. However, all of the collaboration mentioned above, still exist and influence the younger generation of Balinese artists.

In 2001, I engaged in a major collaboration in Bali with the Balinese company "Cudamani" from Banjar Pengosekan, Ubud, Gianyar regency, Bali province, led by Dewa Putu Beratha SSKar. And the *Angga Lee* Contemporary Dance Company led by Liangga Sindhu Bastian from Surabaya, (East Java) as well as the Chinese- *Barongsai Mutiara* group from Tanah Kilap Denpasar. This collaboration was produced by the Bali branch of the Chinese-Indonesia Social Association (*PSPMTI*). This collaboration was combination between intra-cultural and inter-cultural collaboration. In inter-cultural collaboration perspective, this collaboration was utilized and combined between Chinese culture and Balinese culture as well as contemporary dance. In intra-cultural collaboration perspective, this collaboration was activities and creativities of artists between Balinese and Javanese artists in one country of Indonesia. The story line of this collaboration based a local legend about a love story between a native king Sri Aji Jaya Pangus and a Chinese merchant's daughter, Kang Cing Wie who was cast ashore on the beautiful island of Bali after a storm destroyed her father's ship.

Dance and drama (*sendratari*) entitled "*Balingkang*" was a new choreography with was involved 250 dancers and musicians. It consisted of 125 people from Cudamani's group, 75 people from *Angga Lee* contemporary dance group from Surabaya, and 50 people from *Barongsai* Mutiara group. The duration of the performance was two and half hours with music composed by Dewa Putu Beratha and Dewa Alit, and choreography by Liangga

Sidhu Bastian and I Nyoman Cerita. The performance was very successful at that time with audiences more than 5000.

The creative team of this large scaled production was: Artistic Director and choreographer by I Nyoman Cerita (Bali), and Liangga Sindhu Bastian as choreographer from Surabaya. Composer: Dewa Ketut Alit, SSn. Dewa Putu Beratha, S.SKar. Costumes designer: I Nyoman Cerita, SST., MFA, Ni Made Seri, and Liangga Sindhu Bastian.

## **I. Collaboration Of Purpose**

### **1.1 The Collaboration AS Expression Of Historical Values**

In Art Performance in South-East Asia, James R. Brandon argues that the influence of Chinese culture in Indonesia is very small if compared to the influence from India (Brandon, Sudarsono, 1989:60). But I would like to argue that is not true in Bali. In fact, in Bali the influence of Chinese culture is very significant. I would like to venture to say, comparable to the influence of Indian culture. There are many ways Chinese culture has influence in Bali over the centuries. Archeologists have found the iron coin recognized to come from the seventh century in the Tang Dynasty. It is estimated that Bali and China had commerce link before the ninth century (Sidemen, 2002:6-7). The culture of China flowed with the stream of commerce, filtering gently into Balinese culture, that is artistry, food, and even household equipment, and ceremonial practice, like metal money, frankincense, ceramic goods, silk cloth and many others. Chinese metal money, which in Bali is referred to as *Pis Bolong*, has function of vital importance. Beside functioning as a trade money it also part of virtually all Balinese Hindu ceremonies. Chinese metal money (*Pis Bolong*) is very esteemed in Bali. Balinese feel proud if they own genuine *Pis Bolong* from China. The more antique the coin the more valuable it is. Some believe that certain coin have spiritual power and single antique coin can be worth millions Rupiah. According to the archeologist Prof. I Gusti Gede Ardana, in the ninth century, under the governance of King Sri Kesari Warmadewa, Chinese citizens have started to come to Bali. This is supported by the finding of *Belanjong* inscription in Sanur village, dated to the year 913 A.D. This inscription mentions Sanur, especially Belanjong, as the port town of Singa Dwala (Ardana, 1980:39). As a port town of course it was often called the upon by merchants from outside of Bali including Chinese merchants, especially from the Yunan area, south China.

The presence of Chinese merchants in *Belanjong*, also influenced performing arts of the local area. This is supported by the existence of a performance of *Baris* dance that is heavily influenced by Chinese culture called the *Baris Cina* dance. This dance is performed by the local community and worshipped in two temples. It is so powerful that people believe there are special spirits associated with the dance called Ratu Tuan Baris Cina Lan Gong Beri, there is one temple in Semawang, Sanur, and another one in Banjar Renon Kelod, Denpasar. According to the priest from the temple Ratu Tuan Baris Cina Lan Gong Beri, whose name Jero Mangku Made Kunda, *Baris Cina* dance came through *Belanjong* brought by Chinese merchants and he notes that the musical accompaniment uses Chinese instruments called *Gong Beri* (interview, March 6, 2017).

The community believes that this dance can repel disease and epidemic. It is performed on selected days according to local need, then adapted for the Balinese traditional calendar. It is very interesting if we watch this dance. Some dancers can go in to trance and speak Chinese even though none of the dancers can not speak Chinese if they are not in trance. According to Chinese people in Bali, who have watched this dance, the language used by



dancer of *Baris Cina* when go into trance is ancient Chinese. Also the performance form of this *Baris Cina* dance is very different than the other *Baris* dance in Bali. This dance uses costumes like mazal art clothes, also wear *sarung* hung over the shoulder and across the chest. Dancers carry a long sword rather than Balinese lance. Dancing in two groups with different costume colors one white and one black color, which than at the climax have a scene of *pesiat* (fighting) between black and white, which ultimately are the same strength, no one loses and no one wins. This is the symbol of the strength of “*rwabhineda*”. *Rwabhineda* is two different things, complementary power that have the same target, to create and maintain balance and harmony of the world. Thus philosophy is always referenced by Balinese people in everyday life.

Not less important is the Chinese cultural influence in literature. One Chinese story San Peek Eng Tay is still popularly used in traditional Balinese dance and drama (opera) referred to as *arja*. This story is estimated to have happened in the Goan (Mongol) dynasty 1280-1368 A.D. (Marwin, 2001:1). This is story of human tragedy. Eng Tay is the image of women’s emancipation in China in that era. Her strong desire to go to the school like men folk reflects Chinese women’s efforts to abolish all kind of discrimination of gender in that era. She went to school and falls in love with San Peek. The story ends with touching tragedy. Recently San Peek Eng Tay story has inspired many artists to create new work in the form of dance of the new creation, contemporary, and theatrical performances. Other important pair of figure, which up to now is strong in Balinese society, is *Barong Landung*. That is sweetheart deity in some areas south of Bali like Gianyar, Denpasar, and Badung. It is believed that the *Barong Landung* is a symbol of two ethnic groups Balinese and Chinese. One of the very popular legends believed by Balinese concerns the origin of *Barong Landung*. King of Bali of Sri Aji Jaya Pangus in the eleventh century was allured by loveliness of Chinese merchants princess, Kang Cing Wie, and *Barong Landung* is a symbol of their marriage. *Jero Gede*, the *Barong* that looks like a tall black man is the symbol of the ancient Balinese King. While *Jero Luh* the white female *barong*, with a large forehead (*jantuk*), slit eyes, and flaxen hair, is the descendent of the Chinese princess. It is the opinion of Jero Gede Alitan who is the priest of Ulun Danu Batur Temple in Kintamani village that the marriage of King Sri Aji Jaya Pangus with Kang Cing Wie is evidence of a story of good relations between Balinese and Chinese. Because they have looked after their marriage in harmony even though from their marriage they did not have children. The King Sri Aji Jaya Pangus is known as the king of Bali who was very loving and faithful to his wives. To honor the Chinese princess, the Balinese give her name “*Ratu Subandar*” and built the shrine in some Balinese ancient temple, such as: in Batur Temple, *Dalem Balingkang*, *Gambur Anglayang* Temple (regency of Buleleng), and in *Besakih* Temple (interview, March 4, 2017). Thus to honor the shared history and good relationship among Balinese and Chinese such as elaborated above, the marriage of Sri Aji Jaya Pangus with Kang Cing Wie, was used as story line of this collaboration. This legend we transformed in to “new creation dance and drama” (*Sendratari Kreasi baru*) entitled “*Balingkang*”.

## **Process of Collaboration**

### **1.2 Intra-Cultural Collaboration Process**

In this part I discuss how I collaborated with Dewa Alit and Dewa Beratha in order to produce this *sendratari Balingkang* by using Balinese philosophy above as a reference. In this description I discuss also how I collaborated with *Cudamani*’s

group which located in a famous village and artistic area with a strong tradition of roots. In this opportunity I would like to discuss our work process as a team in collaboration and our effort to create a meaningful production. Last but not least in this part I would like to discuss what method I used to face challenges or difficulty in the *Balingkang* collaboration process. Before stated to rehearsing with dancers and musicians, we conducted a special meeting with all of the committee members, choreographers and composers at office of PSMTI Denpasar on March 5, 2001, at 20.00 PM. In that meeting we united our mission and vision of the collaboration process, talking about ideas, schedule, and casting. The meeting was successful. We aspired to create a production that would be gratifying for everybody, good for collaborators, artists, audience, and society. For our first rehearsal, I Choose an auspicious day (*dewasa ayu*), according to the Balinese traditional calendar. Giving offerings and full of trust I requested to God that the process of the collaboration be successful. In the first rehearsal we explained the theme and overall form of the production and the details of the work were discussed in each rehearsal. We felt that it was a vital importance that musicians and dancers understand our process of collaboration. We want to them to be involved not only physically but also mentally and psychologically in the process of the collaboration, and therefore felt responsibility for the work.

During the one month of the collaboration process, I did not bring "final" concepts to my fellow collaborators. I offered the concepts and ideas that were still wide open to all of our composers, choreographers, musicians, and dancers to contribute to. Freedom and openness in this process encouraged the musicians and dancers to become more confident, happy, and enthusiastic doing the collaboration. Therefore, the atmosphere of the collaboration process became exited. Our practice schedule considerably tightened. Because we use a lot of musicians and dancers, each practice was conducted seriously and full of the concentration. In order to use practice time more efficiently, one day before I rehearsed with the musicians and dancers, I always held a meeting with Dewa Alit and Dewa Beratha as a composers to discussed the ideas, consequently the explored patterns were passed to all of the musicians and dancers the day after. Then processed together in rehearsal.

In this collaboration process the goals of each rehearsal were very systematic and clear are: in the first month (March, 2001) music and dance rehearsal were conducted in different places. The musicians practiced at *Cudamani's* studio in Banjar Pengosekan, Ubud, Gianyar, while the dancers conducted practices at my house at Banjar Sengguan, Singapadu, Sukawati, Gianyar using recorded music from the composer. In this next month, May 2001 started looking for form in each scene matching story line with choreography. Rehearsal with musicians and dancers were conducted an intensively at *Sanggar Cudamani*. Consequently, in this first week of June, the whole form of choreography expected completed as we had targeted.

Some very interesting and challenging matters for myself this process in the intra-cultural collaboration were: First, each of the 150 dancers and 75 musicians, has a unique background, ability, idea, and different geographical origin. It was a really big challenge to unite their feeling. I worked hard for this matter. As a solution what I continued to develop and strengthen my own spirit which based on deep mutual understanding, patience and flexibility among choreographers and composers on one side and among all of the

musicians and dancers on the other. Secondly, I faced difficulty with the studio practice. At the *Sanggar Cudamani* and my house there is not enough room for such a big group of dancers and musicians. Facing this situation, we decided that for the scene which used a few dancers, we conducted the rehearsal at *Cudamani* studio. And some time I conducted rehearsal at my house using recorded music. While for rehearsals with many dancers, I conducted the practices outside of studio in a calm field near my house.

### **1.3 Inter-Cultural Collaboration Process**

In this part I would like to discuss how we from *Cudamani* collaborated with artists from Chinese cultural background, *Angga Lee* Contemporary Group with Liangga Sindhu Bastian from Surabaya as choreographer and *Barongsai Mutiara Liong* Group from *Tanah Kilap* Denpasar. After many meetings with Liangga Sindhu Bastian at the office of PSPMTI Denpasar as well as at my house, our relationship became progressively more familiar. Fluent communication took place by phone, email, and in person to discuss solution concerning the process of the collaboration. Through those meetings, I as *Cudamani*'s choreographer always gave information concerning *Cudamani*'s progress to the committees, choreographers, and composers. I did this to build feelings of respect, trust, esteem, and community. Then each group could prepare more confidently for the collaboration.

Despite my effort, at the first rehearsal with the entire cast involved in this collaboration, all dancers and musicians of *Cudamani*'s group were shocked. Because it felt dissonant and strange dancing with dancers of the other group. It felt odd to merge the characters and movements of China and Bali. For example, the scene of Kang Cing Wie being decorated Balinese ladies and waiting in the garden of palace and the romance scene of King Sri Aji Jaya Pangus with Kang Cing Wie. Myself felt it was difficult to unite feeling in processing this scene. And outside artists watching the rehearsal approached me and asked some questions such as: Why did not the movements and feeling between Balinese with Chinese in the garden scene encountered? Why did the music not feel connected with between Chinese and Balinese? I felt that the combination was completely incompatible like "oil and water". At that moment I answered the questions patiently and I explained directly to them. It was caused by different culture background, form, techniques, style, and system in our process. We from *Cudamani* (Bali) used more traditional form and conventional process. While the *Angga Lee* Dance Contemporary group used contemporary form and modern system of approach.

At that moment I stopped rehearsal. The cast took a break and I conducted meeting directly with Liangga Sindhu Bastian and discussed the solutions how to fix the situations. The discussion occurred smoothly with ease and full of familiarity. Then the result of that discussion I explained to the entire casts. It impressed me in the discussion there existed feeling of flexibility and a willingness adapted to each others and accommodated each other's ideas, vocabularies of movement, musical nuance, choreographies and everything needed to support this collaboration process. The focus of attention for me in this inter-cultural collaboration process was to stimulate and encourage all of the dancers so that the process could be improved and become exciting. Because in this collaboration I did not just use dancers from Bali. I also involved many foreign people who were living in Bali and had learned Balinese dance for a long time such as one dancer from America, ten dancers from Japan. All of them are talented foreign dancers doing Balinese dance. They were involved as the Balinese dancers in this process very seriously and enthusiastically. Even though they have different cultural background, they were able to

unite feeling, movements vocabulary and choreography according to the spirit of Bali. Through strong desire and full concentrating in rehearsal they could dance like Balinese dancers. In our process, we really strived together in searching for nuances and new forms of choreography. We always tried to look for something that we felt, we had never seen before either from music, vocabularies of movements, or theater. The music for example, had the challenge finding the music nuance of both Balinese and Chinese music and to weld together the colors of Chinese music and Balinese music. We had to generate new nuance and form. Beside that, in term of orchestrations, we had to weld together Balinese seven tones *pelog gamelan* instruments with Chinese instruments in such a manner they became a new ensemble capable of yielding colors, character and interesting music. According to Dewa Alit and Dewa Beratha, as composer in this choreography there were various challenges which emerged in the course of this collaboration. On the other hand, because of those challenges this collaboration became interesting. They further said that, through this inter-cultural collaboration process they gained valuable experiences for them as composers (interview, March 7, 2017).

## **II. The Production Form Of The *Balingkang* Collaboration**

### **2.1Synopsis**

In the land of China, in the eleventh century, live a very rich merchant of the Kang clan, who had a beautiful daughter, Kang Cing Wie. The merchant and his daughter traveled frequently sailing through rainstorm and waves, trading to transmarine countries afar. One day, Mr. Kang with Kang Cing wie sailed the wide ocean on a powerful dragon ship, with their staff to trade. Unfortunately a big storm descended on the dragon ship. Consequently the dragon ship went aground on the coastal region of Panarajon Bali. a long the beach of the Kingdom of *Panarajon*, nearing the down of day, a fisherman sees the Chinese ship stranded. Than with other resident, he kindly helped the unlucky travelers. At that moment came a royal minister, who led merchant Kang and Kang Cing Wie as well as their followers to the Palace to meet the King. Upon the arrival of merchant Kang and his daughter in the Palace, the King was fascinated by the glorious beauty of Kang Cing Wie. Marriage could not avoided, though it did not get blessing from the priest because of their different religions. Nevertheless, the King executed the marriage regally. The priest was very angry with the King, and at the marriage ceremony the priest created very heavy rain for one month and seven days and entire empire was knocked over by deluge. The King was very anxious, and finally the King removed the empire to the periphery of lake *Batur, Enjung Les*. In the new empire, the King Sri Aji jaya Pangus with his wife Kang Cing Wie lived with peace and were respected by the Balinese people. Because of their dignity, and kindness, the King and his wife, were worshipped by people in Bali in the form of *Barong Landung* after they passed away.

### **2.2Structure "*Balingkang*"**

#### **Act I. The atmosphere of China**

- Two patrolmen are rousing all workers.
- Kang Cing Wie, delicate and beautiful, is accompanied by all he ladies in waiting.
- A crew of people are pursuing a thief . The people abuse the thief but Kang Cing Wie comes with compassion and saves him.
- Merchant Kang comes riding on horseback happily accompanied by guards and his servants.

- Uttering of prayer and oath for journey to ship, accompanied by the Dragon ship glockenspiel and trumpets heroic sounds.

**Act II. On The Open Seas.**

- In atmosphere of happiness, all of the dancers dance on board, and all of the musicians play music energetically.
- Merchant Kang and the merciful Kang Cing Wie give the red head cloth to their crew, a small but meaningful bliss device, for happiness and safety.
- The ship is attacked by a huge storm
- The Dragon dance is performed in tense of atmosphere to appease deities and save merchant Kang and his daughter Kang Cing Wie.
- The dragon ship is stranded in the coastal periphery of *panarajon* Bali.

**Act III. Coastal Region Of *Panarajon* Bali**

- Nearing the dawn of day, two fishermen carrying torch are surprised to see the foreign ship stranded.
- Merchant Kang and Kang Cing Wie, and their crew are anxious and worried as they collect the goods which still remain.
- All of the fishermen and other resident heartily assist in gathering the goods of the Kang merchant.
- The King Minister arrives accompanied by his entourage and approaches merchant Kang. Merchant Kang, his daughter and their crew are invited to the Palace *Panarajon*.

**Act IV. The Conference In *Panarajon* Kingdom**

- All of the King is guards dance gallantly.
- The minister, powerful and wise enter the conference hall dancing.
- The King Sri Aji Jaya Pangus dances in a noble and glorious atmosphere.
- Conference take place in an orderly and wise manner.
- The entourage of Merchant Kang meets the King.
- The King is fascinated by the beauty of the Kang Cing Wie.

**Act V. The Meeting Of The King With Kang Cing Wie In The Garden.**

- All of the ladies in waiting dance with atmosphere of happiness.
- Kang Cing Wie dance smoothly and with dignity.
- The ladies in waiting dress Kang Cing Wie.
- King Sri Aji Jaya Pangus approaches Kang Cing Wie.
- Romance (dancing in the form of duet).
- Agreement and announcement of marriage.
- Meeting of Siwagama (holy man) with the King Sri Aji Jaya Pangus.

**Act VI. Marriage Ceremony.**

- All of ladies in waiting and people for the ceremony.
- All of the invitees take their place and sit.
- The King Sri Aji Jaya Pangus and Kang Cing Wie wearing formal costume walk regally to the throne (*singasana*).
- All of the priest lead the wedding ceremony with a ritual atmosphere.

- Wedding entertainment in the form of the dancer of *Baris Gede* and *Rejang*.
- Dancer enter carrying a white cloth screen to the stage left and right.
- A *barongsai* (Chinese lion) dances friskily.
- The King Sri Aji Jaya Pangus along wife walk behind the white screen.
- The King and Queen dance behind the screen in further unrolled revealing a painting of the *Barong Landung* couple.
- As the ending, all of the dancers sit and pray to the *Barong Landung*.

## 2.3 The Narrations.

### Prologue:

.....It is said in land of China, in long time a go, lived a very rich merchant of the Kang clan, who had a beautiful, bright-eyed daughter, Kang Cing Wie. She was very famous through out her country for her beauty and kindness.

.....the merchant Kang, and his beautiful daughter Kang Cing Wie travel frequently sailing through rainstorm and waves, trading to transmarine countries afar. Life is struggle, job is devotion", Merchant Kang taught his dear daughter Kang Cing Wie this philosophy. "like the sea gull fly as far as possible, giving meaning of each day, live a life of meaning, and go home when the time is right".

### Scene First In The Village Of China:

.....This legend is starts in early morning, when darkness still blankets the earth. The nighttime insect voices permeate the cool wind. Silent and tranquil. Earth as fallen a sleep. In sleep earth dreams a new day, new dawn. Suddenly the piercing voice of two patrolmen who wake up the workers to lift the goods of merchant Kang into the ship. The day to sail has come, the moment of trade has arrived.

### Scene Second:

.....Oh....., all eyes open, look on the beautiful Kang Cing Wie, who walks like the wind. All fascinated, even the world is amazed. See her soft smile, transmitting mildness of her heart, integrity of her kindness. Oh....., beloved and chosen princess, who will be so fortunate to marry you?

### (Thief Steals Case Kang Cing Wie Shows Mercy)

See how wise Kang Cing Wie is. Witness the kindness of Kang Cing Wie.

### (Merchant Come).

Merchant comes riding a white horse as white as a cloud's glint. Seen gallant, as gallant and strong as an eagle whose is dance explores apace.

### Scene Third: Reading Of Poetry For A Safe Journey

.....please go, go to nature. May all dangers be annihilated, all barricades disappear. May the blessing of Deity and blessing of all ancestor be with you, grant from above benediction. Oh....., Heart, Water, Wind, Fire and Sky, please bless us with peacefulness, unite our feeling seething in our journey. When the time has come, Oh....., strong and heroic Dragon ship, return home, return safe at home overflowing and blessed by earth.

### Scene Four: Dragon Ship Leaving

.....Followed by the excited voice of glockenspiel and trumpet, anchor is lifted and the seal of ship unfurled. Slow, strong and heroic, the dragon ship accelerates to the ocean. Mr. Kang and his daughter Kang Cing Wie, mercifully allot red material for head tie to all of their followers, bliss device, safety, and sustenance. The all dance, expect for Mr. Kang and Kang Cing Wie, guard and also crewman sing. Dancing has worship so that

the Deity Power of the Sky and Ocean have the pleasure to keep safe this sea entourage. Spilling out months, ship seal unfurled and going to an island of expectation.

**Scene Five: Storm Of Calamity**

.....Luck can not be reached for, misfortune can not be avoided. In the night, without signal of the sky, calm wind suddenly transform into typhoon, suddenly calm seas run amuck with waves. Sea specters celebrate disaster. Disaster, oh disaster. Big storm punches the Dragon ship. The entire crew is tossed, all merchandise a drift on the ferocious current. Mr. Kang and his daughter worry night by night with weakened bodies. Has doom called, is disaster coming?. They enquire and only can enquire, almost hopeless!

**Scene Six: Regional Coast of Empire of *Panarajon* Bali**

.....At the break of dawn, before morning comes. Before the blithe birds. Along the beach of *Panarajon* Bali, there is an atmosphere of peace. All of the residents, all of the fishermen are friendly, smiling and seem very happy, under the wings of protection of the King of wisdom, Sri Aji Jaya Pangus. One of them, witnesses the Chinese ship which is stranded. (Music interval, and a musician shouts). The resident are full of loving, heartfelt openness and kindness to see people in such misfortune.

**(The King`s Minister Arrives)**.....A minister comes and escorts in Merchant Kang, princess and followers to the palace.

**Scene Seven: The luxurious palace of *Panarajon***

.....Here is the King Sri Aji Jaya Pangus on the throne, a wise leader.

**(Dance of *Prajurit*)**

.....What luxury, what strong and heroic soldiers, and minister. They are protectors, custodians of peace. Trained in self-defense and strong principles, they will never surrender, never retreat. All honor the empire more than their own soul. Enemy be gone.

**(Palace of The King)**

.....At the luxurious palace, wise King Sri Aji Jaya Pangus is in a meeting with the minister, generals and captains. The King speak politely, addresses for his people is welfare, fair in prosperity, prosperous and justice. May there be not one person of this empire who is miserable or disappointed.

Merchant Kang, his daughter Kang Cing Wie, and their entourage have arrived. The King is fascinated by the glorious beauty of Kang Cing Wie. O....., lord Deity of *Batara*, a princess from heaven is coming to his palace, is this the incarnation of Goddess of *Ratih*? Whispers the King Sri Aji Jaya Pangus. The arrow of the love God *Kamajaya* glides precisely, penetrating the heart of the King.

**Scene Eight:**

In the love garden of *Panarajon*, all ladies in waiting dance, delicate as a butterfly, nimble as a dragonfly gliding in the wind. All ladies in waiting adore princess Kang Cing Wie. Dancers vibrant fingers a like the trembling of a couple in love.

**(Dance of Kang Cing Wie)**

.....Princess Kang Cing Wie , is not doleful again in her heart. See the blithe of the princess, sometime like a leaf surrendering to the wind`s direction, sometime like a deer, jumping up and down joyful in this garden. The princess understands the power of love has united them, dovetailed in spirit and body.

**Scene Nine: Duet: kang Cing Wie and King Sri Aji Jaya Pangus.**



.....It is not easy to subdue of the Princess heart, the King must be true to his promise. With firmness and integrity the heart of Sri Aji jaya Pangus wins over the heart of the princess. Because of the advice and blessing of the priest, finally, the King intends to marry the princess. Love is granted from above, even the King does not have the power to refuse. So, this is the will of God, let tern in the sky, and both of them mutually agree to ride in the same boat of lives, together in happiness an sorrow.

**Scene Ten: Wedding.**

.....The King announce the happy day, all people exult in celebrating the wedding ceremony. The will of the God, concerning the story of human a couple, brought into contact by the power of love and join by glorious love forever.....

**Scene Eleven: ending.**

The King Sri Aji jaya Pangus and princess Kang Cing Wie will send message to all of us, that integrity and love can overcome all difference.....Intrinsically all of us come from the same "life wellspring", there is no difference because we are same us all human beings.

**V. Conclusion**

Through the meeting process the artistic committee discussed and carried out very serious visions and missions. As decided is with reason as follows:

(1) To preserve, to looking after and to actualize a myth which is considered to have glorious values concerning life. To be able to educate and led society. (2) Learning form the story used in this performance, can be socialized in looking after and nurturing feeling unity, association and also brotherhood between Chinese and Balinese. (3) This story has dynamic elements and very high esthetic and philosophical values, so that it can be tilled into artistic form call "*sendratari*". (4) In this collaboration, new art forms were explored and added to the repertoire of Balinese performing arts. Last but not least, through this collaboration artists gained good experience to develop their perceptions, knowledge and creativity in the art.

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*"Nusantara's Cultural Arts Diversity as Inheritance  
Source of Tolerant and Inclusive Society's  
Development Value."*



# Heritage ISoNH 2017, 25th September 2017 Gedung Natya Mandala dan Citta Kelangen ISI DPS. "Balaganjur Music Procession Toward Estetic Presentation : Local Dynamics in Global Era"

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